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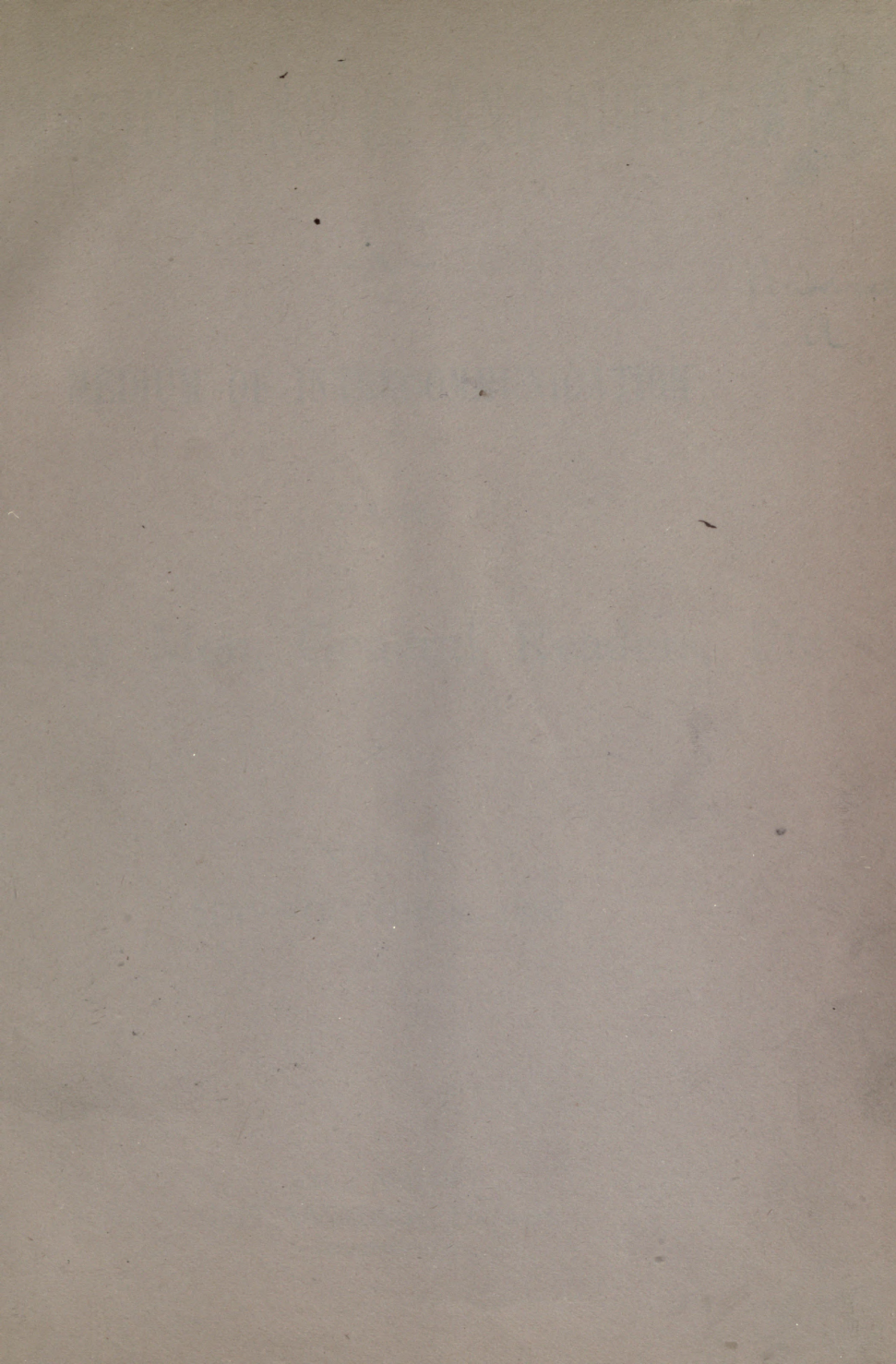




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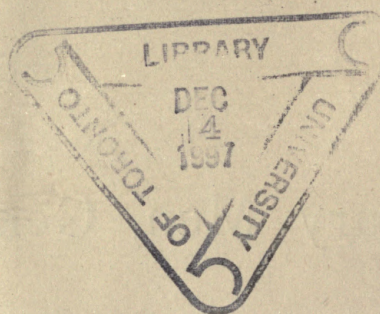
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WM. S. WALSH,  
619 Walnut Street,  
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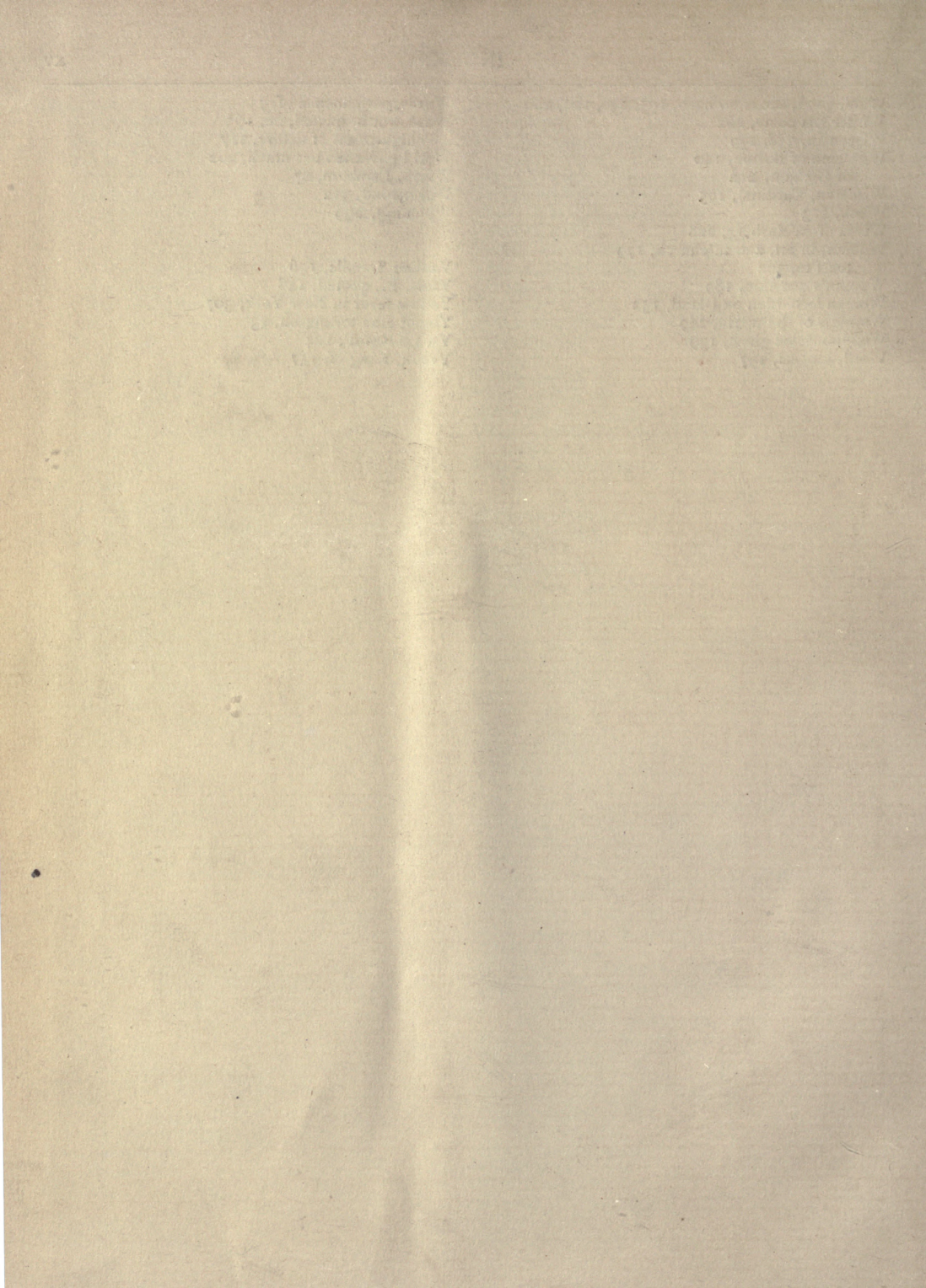
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# American Notes and Queries:

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## APOLOGIA.

THE AMERICAN NOTES AND QUERIES is the first serious attempt that has ever been made to establish in this country a paper similar in scope to the *Notes and Queries*, which forms such an invaluable companion for the student and the literary man in Great Britain.

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EDITORS AMERICAN NOTES AND QUERIES,  
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## Notes.

### ONE NINTH OF A MAN.

What mathematician was it who first figured out that nine tailors make a man, when did he do so, and what were the factors upon which he based his computation? This is a historical problem which calls as loudly and as vainly for an answer as the question of the identity of the Iron Mask or of the villain who struck Billy Patterson.

There will never, indeed, be wanting answers to this problem so long as there exist any of that now preponderating class who rush in where angels would naturally hold back. But the truly wise man, careful of the ground upon which he treads, may examine these explanations as curious food for speculation, he can accept none of them as satisfactory.

Let us pass in review a few of the more

generally known. A very familiar explanation, which is presented in multiplied form, is based upon the phrase "to make a man of him," in the sense of rehabilitating a man by some substantial service. Thus it is said that, in 1742, an orphan boy applied for alms at a fashionable tailor's shop in London. Nine of the journeymen tailors clubbed together, each contributing a shilling, and with this capital, the boy started a fruit stand. In time he became rich, and when he set up his carriage he painted on the panel "Nine tailors made me a man." This story errs in being dated. As far back as 1682 another variation had appeared in a curious book, called "Democritus in London, with the Mad Pranks and Comical Conceits of Motley and Robin Goodfellow," (and it will be seen that even at that time the saw was confessedly an old one)

There is a proverb which has been of old,  
And many men have likewise been so told,  
To the discredit of the tailor's trade:

*Nine tailors goe to make up a man, they said;  
But for their credit I'll unriddle it t' ye:*

A drape, once fell into povertie,

Nine tailor's joyn'd their purses together then,  
To set him up, and make him a man agen.

The same determination to twist the adage into a complimentary sense reappears in Rhenish Prussia. One bitter winter day, so it is said, nine tailors were working in a warm and comfortable room, when a hungry, half-clad tramp knocked at the door and applied for alms. The kindly tailors not only shared their meal with him, but sent him away rejoicing with a few groschen in his pockets, and he exclaimed, gratefully, "You have made a man of me!"

All this class of explanations must be rejected, because they seem to have been made after the event by some person, possibly a tailor himself, who wished to glorify the trade. Now it is a fact that the tailor has ever been a but for the foolish raillery of the mob, and we shall see that in folklore and popular literature, his nobler qualities have never received their due meed of recognition. What then shall we say to the following account, which appeared in the *British Apollo* in 1708? "It happened 'tis no

great matter in what year) that eight tailors, having finished considerable pieces of work at the house of a certain person of quality (whose names authors have thought fit to conceal), and received all the money due for the same, a virago servant-maid of the house, observing them to be but slender-built animals, and in their mathematical postures on their shop-board appearing but so many pieces of men, resolved to encounter and pillage them on the road. The better to compass her design, she procured a very terrible great, black pudding, which, having waylaid them, she presented at the breast of the foremost. They, mistaking this prop of life for an instrument of death, at least a blunderbuss, readily yielded up their money; but she, not contented with that, severely disciplined them with a cudgel she carried in the other hand, all of which they bore with a philosophical resignation. Thus, eight, not being able to deal with one woman, by consequence could not make a man, on which account a ninth is added." What shall we say to this story, quotha? Merely that is so evidently the work of a professional humorist, that it may be dismissed without even the tribute of a smile.

There is only one explanation that bears any plausibility on its face, and this is not to the discredit of the trade. A toll of a bell is called a "teller," in rural England, from the verb "to tell" or "count" (Richard III, it will be remembered, says "tell the clock there," *i. e.*, "count the hours"). Now, in some places, after the funeral knells a certain number of distinct bell-strokes are made, to denote whether the deceased was man, woman, or child, the number usually being nine for a man, six for a woman, and three for a child. "Nine tellers mark a man" became readily perverted into "Nine tailors make a man."

The theory is plausible, as already acknowledged. But how account for the fact that the proverb is not indigenous to England, but is found in various forms among other European nations? We have seen that it is a familiar phrase in Prussia. In Brittany, we are informed



by Count de la Villamarqué, the peasants have a saying, "qu'il faut neuf tailleurs pour faire un homme," precisely our formula, again. In Hanover, however, it requires twelve tailors to make a man; and in other parts of Germany the number is increased to thirteen. In Silesia, twelve buttonmakers (Knöpfungsmacher) are said to constitute a man.

Still the jest remains, a perpetual libel upon an honorable and useful avocation, and the modes of applying it by wits, retailers of wit, and inventors of jokes, seem well nigh endless. "Where are the other eight?" asked a duelist, who had accepted a challenge from a tailor. In the days of the London train bands, a tailor, rated to supply half a man to the band, asked how this could be done. "By sending four journeymen and an apprentice," was the answer. "An idea has gone abroad," says Carlyle in "Sartor Resartus," "and fixed itself down into a wide-spreading, rooted error, that tailors are a distinct species in physiology, not men, but fractional parts of a man. . . . Doth it not stand on record, that the English Queen Elizabeth, receiving a deputation of eighteen tailors, addressed them with a "Good morning, gentlemen both!" Did not the same virago boast that she had a cavalry regiment, whereof neither horse nor man could be injured; her regiment, namely, of tailors or mares?" The story of the cavalry regiment, by the way, was thus told in the *Chester Courant* a great many years ago, and it was in this form and not in any authentic history that Carlyle probably met with it. "In the reign of Queen Elizabeth, the tailors petitioned Her Majesty that a regiment might be raised, composed entirely of their craft, to go abroad into Flanders. The queen assented. She ordered that (as there never was known to be a regiment of tailors before) they should all be mounted on mares. In a short time the regiment was completed, equipped and drilled, reviewed by Elizabeth, and sent off to fight the queen's wars in Flanders. They rushed to the front in battle, fought valiantly, and were every one killed. Her Majesty was greatly affected when she heard this news; but

thanked God that she had neither lost man nor horse."

Carlyle, however, indignantly refutes the slander, asserting that the tailor is "not only a Man, but something of a Creator or Divinity, inasmuch as Man is by him new-created into a Nobleman, and clothed not only with Wool but with Dignity and a Mystic Dominion—is not the fair fabric of Society itself, with all its royal mantles and pontifical states, whereby, from nakedness and dismemberment, we are organized into Politics, into nations, and a whole coöperating Mankind, the creation of the Tailor alone?" Swift had anticipated the philosophy of "Sartor Resartus," in "The Tale of a Tub," where he speaks of a certain sect (*i. e.*, dandies and people of fashion) "that worshipped a sort of idol, who, as their doctrine delivered, did daily create men by a kind of manufactory operation. This idol they placed in the highest parts of the house on an altar erected about three feet. He was shown in the posture of a Persian emperor, sitting on a superfluities, with his legs interwoven under him. This god had a goose for his ensign; whence it is that some learned men pretend to deduce his original from Jupiter Capitolinus. At his left hand, beneath the altar, hell seemed to open, and catch at the animals the idol was creating; to prevent which, certain of his priests hourly flung in pieces of the uninformed mass, or substance, and sometimes whole limbs already enlivened, which that horrid gulf insatiably swallowed, terrible to behold." Massinger, long before Swift's day, had said:

Yes, if they would thank their Maker,  
And seek no further; but they have new creators,  
God-tailor and God-mercier.

Nevertheless, in literature and folklore, the tailor has somehow been an unpopular character. In Germany the epithet *schneider-mässig* (tailor-like) indicates pusillanimity. It is true the Germans have a fairy tale, "The Brave Little Tailor," but it is only a pleasant little mock-heroic, the bravery of the tailor is mere trickery and bravado. We have seen that the *British Apollo* reiterated the

charge of cowardice, and it made the following explanation: "'tis the opinion of our curious virtuosos that their want of courage arises from their immoderate eating of cucumbers, which too much refrigerates their blood." So the French were reputed by the English to be their inferiors in courage, because they were fond of salad. Carlyle mentions a tailor's melancholy which, he says, "we introduce into our books of medicine, and fable I know not what of his generating it by living on cabbage." He evidently refers to Lamb's essay on the "Melancholy of Tailors." Lamb ascribes this melancholy, first, to the tailor's sedentary habits; and, second, to his diet. In Burton's "Anatomy of Melancholy," he finds that cabbage is of all "herbs to be eaten," the one that is especially disallowed as sending up black vapors to the brain. "I could not," says Lamb, "omit so flattering a testimony from an author who, having no theory of his own to serve, has so unconsciously contributed to the confirmation of mine. It is well known that this last-named vegetable has, from the earliest periods which we can discover constituted almost the sole food of this extraordinary race of people."

Now, what does Lamb mean by this statement? It is simply a punning allusion to alleged sartorial dishonesty. In former time the tailor went to the houses of his customers, and made garments out of the cloth they had purchased, the waste and cuttings being his recognized perquisites. Or he worked in his own shop, still upon materials furnished him at the same terms. But he was constantly accused of appropriating other portions of the cloth, an offence which came to be known as cabbaging (possibly from the French *cabasser*, to put in a *cabas*, i. e., to bag, to steal). Readers of "Don Quixote" will remember, among other instances of shrewdness shown by Sancho during his governorship of Barrataria, how a tailor was brought before him by a customer, who swore he had given the tailor cloth enough for six good-sized caps, and how the rascal had sent him caps that hardly fitted the tips of his fingers, how the

tailor swore that he had used up all the material vouchsafed him, and how Sancho finally decreed that the customer should keep the caps, and the tailor have nothing for his labor. So prevalent was the impression of the value of the tailor's "cabbage," that Massinger says:

Were one of ye, knights of the needle,  
Paid by the ninth part of his customers,  
Once in nine years, the ninth of his bill,  
He would be nine times overpaid.

A wicked English proverb is "put a tailor, a weaver, and a miller into a sack, and the first that put his head out is a thief."

There is a good, old story, which is probably of Oriental origin, as it may be found in Cardonne's "Mélanges de Littérature Orientale," extracted from Arabic, Persian, and Turkish sources, which reappears in various forms in a number of jest books, from "Joe Miller" to "Le Sottisier de Nasred-Din, Buffon de Tamerlan," (Brussels, 1878,) and which Sir John Harrington has thus versified in his "Epigrams" (1615)

#### OF A PRECISE TAILOR.

A tailor, known a man of upright dealing  
(True, but for lying, honest, but for stealing),  
Did fall one day extremely sick by chance  
And on the sudden was in wondrous trance.  
The fiends of hell, mustering in fearful manner,  
Of sundry colored stuffs displayed a banner,  
Which he had stolen, and wished, as they did tell,  
That he might find it all one day in hell.  
The man, affrighted at this apparition,  
Upon recovery grew a great precisian.  
He bought a Bible of the best translation,  
And in his life he showed great reformation:  
He walked mannerly, he talked meekly,  
He heard three lectures and two sermons weekly.  
He vowed to keep no company unruly,  
And in his speech to use no oath but truly;  
And zealously to keep the Sabbath's rest,  
His meat for that day on the eve was drest.  
And lest the custom which he had—to steal—  
Should cause him sometimes to forget his zeal,  
He gave his journeyman a special charge,  
That if the stuff, allowance being large,  
He found his fingers were to filch inclined,  
Bid him to have the banner in his mind.  
This done (I scant can tell the rest for laughter)  
A captain of a ship came three days after,  
And brought three yards of velvet and three  
quarters  
To make venetians below down the garters.  
He, that precisely knew what was enough,  
Soon slipped aside three quarters of the stuff:



His man, espying it, said in derision,  
 "Master, remember how you saw the vision!"  
 "Peace, knave," quoth he, "I did not see one  
 rag  
 Of such a colored stuff in all the flag!"

It is curious, by the way, that the repository for remnants of cloth is to this day called "hell" by journeymen tailors, both in England and in Germany, probably in memory of the multi-colored banner, which the precise tailor saw in hell. Thus in a curious sixteenth-century tract entitled "The Will of the Deuyll and Last Testament," is the following: "Item. I geve to every Tayler, a Banner, wherein shall be conteyned al the parcelles of cloth and sylkes, etc., as he hath cast them into hell."

Stories and jests about tailors abound in the facetiæ of every country. One of the most famous puns of classical antiquity was Cicero's remark to a senator, who was a tailor's son, "Rem acu tetegisti," i. e., "you have touched the subject acutely," or "with a needle." Daniel O'Connor was once addressing a meeting, when the audience protested against the conduct of one among them who persisted in standing. "Pray, let the gentleman have his way," cried O'Connor, "he's a tailor, and wants to rest himself"—a remark which brought down the house and the obnoxious individual. A companion story is found in Desbois' "Recueil des Bon Mots." A rich tailor, who had occupied a comfortable seat in a church, was asked by a lady to make room for her. He discourteously refused, and the lady remarked: "I forgot; you have been used to take up a good deal of room in sitting."

But the habit of jesting at particular trades is now happily going out of fashion with the advent of better manners in society, of kindlier feelings towards all honest laborers, and with the increase of self-respect, education, and refinement among the tradesmen themselves. There have never, indeed, been wanting tailors of the highest accomplishment and distinction: John Speed, the Cheshire historian and antiquary; John Stow, the famous topographer of London; Sir John Hawkwood, who was knighted for his

bravery, "turning his needle into a sword and his thimble into a shield," as Fuller put it; Benjamin Robins, compiler of the narrative of Lord Anson's voyages; Henry Wild, the learned tailor of Norwich, who was employed in the Bodleian library, and published a translation from the Arabic of "Al-Meara; or, Mahomet's Journey to Heaven;" Francis Peace, the political economist; Béranger, the famous French poet, who has celebrated his own birth in a tailor's story in his charming little poem, "The Tailor and the Fairy," and lastly, not to swell the list beyond the limits of this article, Andrew Johnson, who, when he was waited on at the White House in 1868 by a deputation from the Tailor's Union, declared to them that "the most pleasant hours of his life were those he had spent in his tailor shop."

#### THACKERAY'S "LITTLE BILLEE."

Thackeray's grotesque ballad of "Little Billee" which he was fond of chanting upon social occasions is imitated from an old Breton folk-song. The original folk-song is thus given in *Mélusine* (the French journal of Folklore) Vol. I, page 463.

"Il était un petit navire (bis)  
 Qui n'avait ja ja, jamais navigué. (bis)

"Au bout de cinq à six semaines  
 Les vivres vin, vin, vinrent à manquer.

"On tira à la courte paille  
 Pour savoir qui, qui, qui serait mangé.

"La malheureuse courte paille  
 Au capitaine, taine, taine elle a tombé.

"Le petit mousse du capitaine  
 Demanda à, à être mangé.

"Mais auparavant que je meure  
 Au haut du mât, mât, mât je veux monter.

"Je vois la tour de Babylone  
 Et le serpent, pent, pent a le garder.

"Je vois la fille du capitaine  
 A ses pigeons, geons, geons donne à manger.

"J'aurai la fille du capitaine  
 Et le navire, vire, vire qui est sous mes pieds

"Si cette histoire ne vous embête  
 Nous allons la, la, la recommencer."

"THOUGH LOST TO SIGHT, TO MEMORY  
 DEAR."

No question is more frequently asked—and answered—than the origin of this quotation. But although the answers are frequent enough, they are always

wrong whenever they attempt to clear up the mystery. Probably every one who keeps a scrap-book has treasured away the information, which went the round of the newspapers in 1870, and still goes marching on, that this was the refrain of a poem by Ruthven Jenkins, which appeared in the *Greenwich Review for Marines* in 1701 or 1702. No such monthly was every published in Greenwich or elsewhere; and, indeed, the word "Marines" should have warned the most unwary of a possible hoax. The truth is the very weak song was deliberately composed (it is said in Cleveland, O.) to lead up to the famous line. It consists of two stanzas; the following is the first:

Sweetheart, good-bye! that fluttering sail  
Is spread to waft me far from thee,  
And soon before the fav'ring gale  
My ship shall bound upon the sea.  
Perchance, all desolate and forlorn,  
These eyes shall miss thee many a year;  
But unforgotten every charm—  
Though lost to sight, to mem'ry dear.

As late as 1880 this song was republished, in good faith, in London, but the hoax had been exposed seven years before in *Notes and Queries*. Bartlett's "Familiar Quotations" ascribes the line to George Linley (1798-1865), the author of a song beginning:

Though lost to sight, to memory dear  
Thou ever wilt remain;  
One only hope my heart can cheer,  
The hope to meet again.

This song was composed for and sung by Augustus Braham, probably about 1840. It was set to music and published in London in 1848. But the quotation is much older than the song. It was a proverb in common use at least as early as 1826, for in the *Monthly Magazine* for January, 1827, ("Letter on Affairs in General from a Gentleman in Town to a Gentleman in the Country,") it is given as a familiar axiom, and F. C. H., writing to *Notes and Queries* in 1871, says: "I can safely aver that it is much older than 1828, as I knew it many years before that date."

Metcalf, in his translation of Vilmar's "German Literature," incidentally mentions "Though lost to sight, to memory

dear," as the title of a German volksleid of the fourteenth or fifteenth century. This clue is worth following. Can any student of German poetry throw any further light on the question?

#### ORIGIN OF THE CLAUQUE.

Claque (from the French *Claquer*, to clap) is a band of people who applaud an actor or a dramatic author or both at once, for hire or for friendship. Suetonius tells us that Nero, when he appeared in the amphitheatre as a singer and musician, employed a number of young men to applaud him. Hence the *claqueurs* are in France frequently called *Romains*. Since the time of Nero many authors and actors have employed men to applaud their public performances. But as a permanent institution the *claque* owed its origin to Marie Antoinette. On April 24, 1776, Gluck's opera of "Alceste" was to be brought out in Paris. The young queen was determined that it should be a success. Marking several passages in the libretto with her own hand, she instructed a number of the highest cavaliers in the court to greet them with applause. The splendid success of the "Alceste" was largely due to the thunder of approval started by the young nobles. The secret came to the ears of the directors of the opera, and subsequently at the first performance of "Enée et Didon" they organized a troupe of *claqueurs* to insure its success. Thus the *claque*, which had originally something voluntary in its character, finally developed into a trick of the trade, and became a very plague in the theatrical life of Paris. In 1820 a certain M. Santon organized it into a systematic business, under the title of "Assurances des Succes Dramatiques" and sent out his paid chevaliers du Lustre. At present every theatre in Paris except the Theatre Italien, has its organized *claque*, although Emile Augier, Alexandre Dumas fils and other famous authors have done their best to demolish it.

"I DON'T BOIL MY CABBAGE TWICE."

In the country, especially in the country towns of Pennsylvania, this is a very common expression, generally pronounced, "I



don't bile my cabbage twict." It signifies that the person uttering it does not intend to repeat an observation. The expression is analagous to "Shakespeare doesn't repeat," but it is far older. Suidas, the Greek, mentions the proverb: "Dis krambe thanatos;" krambe being a kind of cabbage, which, when boiled a second time was not palatable. Juvenal has it thus: Crambe repitita.

### Queries.

1. C. D. asks, "Whence arose the custom of the Cooper's Dance in Munich?"—The Cooper's Dance is a curious custom observed in Munich every seventh year for some weeks prior to Lent. The explanation given is as follows: During the plague of 1517, Munich gave way to abject terror. In order to buoy up the spirits of the citizens, some followers of the art of coopering used to perform dances in the open spaces and streets of the town. Since that time the Cooper's Dance has been commemorated periodically. A number of journeymen coopers, attired in ancient costume, with hoops bound with green foliage in their hands, dance to an old melody in the streets, while two buffoons harangue the crowd.

2. T. V. D. asks, "Who was Ganello?"—Ganello, was jester to the Marquis of Ferrara in the fifteenth century. Having offended his patron he was condemned to death. Before the day of execution, the anger of the Marquis so far relented that he determined to remit the death penalty and inflict instead a severe practical joke, such as the man delighted to play upon others. Ganello, therefore, was duly led to the scaffold where the public executioner awaited him axe in hand, his head was laid on the block, his eyes closed, and a pail of water was dashed upon his neck. The assembled spectators shouted with laughter, but the victim did not move, and it was presently found that the shock of what he imagined to be the falling axe had killed him. The story which is well authenticated, is a favorite instance with psychologists of the power of imagination.

3. L. J. H. writes, "Can you tell me anything about the Banner of Dannebrog?"—Dannebrog (a Danish word, signifying the Dane's stronghold) a legendary banner that is said to have been sent by heaven while Waldemar the Victor was fighting against the heathen Livonians. During the battle, Andrew, the Archbishop of Lund, like another Moses, stood on a hill and raised his hands in prayer. When his hands fell through fatigue, the heathen had the advantage, so they were held up by priests. The banner of the Danes was lost in the strife, but a flag with a white cross on a red field descended from heaven to take its place. This precious flag was long preserved, according to the legend, and with it victory was certain. To this day the Danish flag is a white cross on a field of red.

4. T. C. H. asks if there is a place called Croatan."—No, it is the name of a tribe of Indians, now extinct, once resident in Virginia. The word acquired a strange interest in colonial history. The first English colony, sent to America by Sir Walter Raleigh, under the auspices of Sir Richard Grenville, settled on Roanoke Island near Albemarle Sound in 1587. When provisions grew low, Grenville and Governor Whyte returned to England for supplies, the latter leaving behind as a pledge of his return his little granddaughter, Virginia Dare, the first English child born in America. It was agreed that if the colonists abandoned the island for the mainland, they should cut on a certain pine tree the Indian name of the place to which they had gone. If then left in distress, a cross was to be cut above the name. Next Spring the Governor returned, to find the island deserted, and the word "Croatan" carved on the pine tree, but without the cross. The mainland was searched far and near and at last they found a tribe who bore the strange name, but who were peaceable and friendly, and knew nothing of the lost colonists. No trace of the latter was ever discovered. Mrs. Margaret J. Preston has made this story the subject of a ballad, "The Mystery of Croatan."

5. S. M. wishes to know the meaning of the word "Charivari."—Charivari (a French word of uncertain origin) the name given to a custom frequently observed in the south of France. A terrific uproar is produced by kettles, fryingpans and horns, accompanied by shouts and cries, and the singing of rather low songs under the windows of the newly married, especially if they are in advanced years or have been married before. Disapproval of unpopular persons is also suppressed in the same way, and by extension the name is now applied to any tumultuous discord.

6. C. W. Mc. asks "Who was Bonny Boots?"—Bonny Boots was a nickname which appears in various popular ballads of the time of Queen Elizabeth, evidently referring to some favorite of hers. He seems to have been famous for his singing and dancing, as in Morley's Canzonets (1607) these accomplishments are alluded to:

Our Bonny Boots could toot it,

Yea and foot it;

Say lustie lads who now shall Bonny-Boot it.

In the "Triumphs of Oriana," a collection of pieces in honor of Elizabeth published in 1601, Bonny Boots is spoken of as recently dead. Some conjectures make him the Earl of Essex who was beheaded in February of that year, others identify him with a Mr. Hale or Hales, whose singing is known to have pleased the Queen.

7. C. H. asks, "Who was Bachelor Bill?"—Bachelor Bill, the name under which Bulwer, in the earlier editions of Paul Clifford, caricatured the Sixth Duke of Cavendish (1790-1858). This gentleman was frequently known as the Bachelor Duke, and a scandalous story concerning him had gained general credence. It was said that he was the pre-marital offspring of the fifth Duke, by his relative Lady Elizabeth Foster whom he married after the death of his first wife, that the secret was subsequently disclosed to the real heir by Lady Elizabeth, in a fit of religious remorse, and that the Bachelor Duke to avoid a public scandal was suffered to keep his estates and his title on condition that he should never marry. This story

was made the subject of a novel, "Chatsworth, or the Bachelor Duke," which when half printed was bought up and destroyed by the Cavendish family.

8. A. G. C. asks, "Why is the nine of diamonds, called the curse of Scotland?"—This question has been answered in many ways, and none are entirely satisfactory. No less than eleven answers have been collected in "Quizzism and its Key" (New England Publishing Co.). The expression goes back at least as far as 1745, for a caricature dated October 21, of that year, represents the young Chevalier attempting to lead a herd of bulls, laden with papal curses, etc., across the Tweed with the nine of diamonds lying before them. Perhaps the most satisfactory explanation is that which refers it to the massacre of Glencoe. The order for this cruel deed was signed by the Earl of Stair, John Dalrymple, Secretary of State to Scotland, who was instrumental in bringing about the union of England with Scotland. The coat of arms of the Dalrymple family bears nine lozenges, resembling diamonds in its shield, and it appears to have been with reference to them that the nine of diamonds was called the curse of Scotland. The other reasons that have been suggested for this expression are:

That, during the reign of Mary, a thief attempted to steal the crown from Elizabeth Castle, and succeeded in abstracting nine valuable diamonds from it. To replace these a heavy tax was laid upon the people, which was termed the curse of Scotland.

That when the game of cornète was introduced into the court at Holyrood, the nine of diamonds being the winning card, got this name because of the number of courtiers ruined by the game.

That in the game of Pope Joan the nine of diamonds is the pope, whom the Scotch Presbyterians considered a curse.

That it is a corruption of the phrase "Cross of Scotland." The nine "pips" on the card were formerly printed in the shape of a St. Andrew's cross.

That the Duke of Cumberland wrote



his inhuman orders at Culloden, on the back of a nine of diamonds. But the battle of Culloden was fought April 8, 1746, nearly six months after the date of the caricature before mentioned.

That a Scotch member of Parliament, part of whose family arms were nine lozenges, voted for the introduction of the malt tax into Scotland.

Colonel Packer, who guarded Charles I on the scaffold, bore arms of Gules across lozenge. He was hated for his severities in Scotland.

In the *Oracle; or Resolver of Questions*, 1770, it is stated that the crown of Scotland had but nine diamonds, and the Scotch were never able to get more.

9. H. M. wants to know the origin of the expression "Rowed up Salt River."—Salt River, geographically, is a tributary of the Ohio, and its course is in Kentucky. This derivation of the slang political phrase "Rowed up Salt River," to express the condition of a defeated candidate for office, is thus explained by Bayard Taylor: "Formerly there were extensive salt works on the river, a short distance from its mouth. The laborers employed in them were a set of athletic, belligerent fellows, who soon became noted far and wide for their achievements in the pugilistic line. Hence it became a common thing for the boatmen on the Ohio, when one of their number became refractory, to say to him, 'We'll row you up Salt River,' when, of course, the burly saltmen would have the handling of him. By a natural figure of speech, the expression was applied to political candidates; first, I believe, in the Presidential campaign of 1840." But a better explanation seems to be that in the early days, the river, being crooked and difficult of navigation, was a favorite stronghold for river pirates, who preyed on the commerce of the Ohio and rowed their plunder up Salt River. Hence it came to be said of anything that was irrevocably lost, "It's rowed up Salt River." A correspondent suggests a third derivation. The phrase, he says, originated in 1832, when Henry Clay, as candidate for the presidency,

had an engagement to speak in Louisville, Ky., and employed a boatman to row him up the Ohio. The boatman, who was a Jackson Democrat, pretended to miss his way and rowed Clay up Salt River instead, so that he did not reach his destination until the day after election, just in time to hear of his defeat.

10. S. G. asks, "Who was Moll Pitcher?"

—One Moll Pitcher, was a celebrated New England fortune-teller, originally of Marble-head, who settled in Lynn, as the wife of Robert Pitcher, a shoemaker, in 1760, and died in that place in 1813, at the age of seventy-five. She was consulted not only by the poor and ignorant but by the rich and intelligent class, and many strange legends of verified predictions have crept around her name. She is the heroine of Whittier's poem of "Moll Pitcher." There was another "Moll" Pitcher who became famous in the Revolutionary war. She was the wife of an American artilleryman. During the battle of Monmouth, while she was bringing water from a spring for her husband, she saw him fall. An order was given to withdraw the gun, as there was no one to manage it. The gallant Mary took her husband's place, and performed the duties faithfully. Washington afterwards conferred on her the title of sergeant. She was called by both the French and Americans "Captain Molly."

11. S. C. H. wishes to know who "Esterelle" was?—Esterel, Esterelle, or Esterello, was originally the goddess of fecundity in the mythology of the Vocontii and Ligurians—ancient tribes that inhabited Lower Gaul and Upper Italy. The priests of those tribes gave potions in her name to barren women. In the middle ages she became a fairy, retaining her former characteristics, so that it was fabled she brewed magic draughts, which insured female fecundity. Sacrifices used to be offered to her on a stone called the fairy's stone (*la cauza de la fada*). She still haunts the mountain chain in Provence named after her, the Esterel—where she acts as a sort of animated will-o-the-wisp—teasing men with her loveliness, luring

them to her pursuit, but always eluding them in the end. The monastery of Notre Dame de l'Estérel is said to be built on the site of a fountain which she was fond of visiting.

12. L. S. T. wishes to know who "Imma" was?—Imma or Emma, according to mediæval legend, was a daughter of Charlemagne, who, finding that the snow had fallen rather thickly during a nightly interview with her lover, Eginhard, took him upon her shoulders and carried him some distance from her bower, to prevent his footsteps from being traced. The legend has no historical foundation, Charlemagne had no daughter named Emma or Imma, and a hundred years before the appearance of the chronicle, which records the adventure, it had been related in print of a German emperor and a damsel unknown.

13. D. S. wishes to know if there is any truth in an assertion he has heard that Goldsmith wrote "Goody Two Shoes."—The History of Little "Goody Two Shoes," a nursery tale, was published anonymously in 1765, from the press of Newbery, a London bookseller. As Goldsmith is known to have done a great deal of hack-work for this publisher, the story has been very generally attributed to him, and the internal evidence of style is certainly in his favor. The book has a quaint and playful humor, not often found in the work of professional hack-writers. The title page itself has a distinct flavor of Goldsmith. It runs as follows: "*The History of Little Goody Two Shoes; otherwise called Mrs. Margery Two Shoes. With the means by which she acquired her Learning and Wisdom, and in consequence thereof her Estate; set forth at large for the Benefit of those*

*Who from a State of Rags and Care  
And having Shoes but half a Pair  
Their Fortune and their Fame would fix  
And gallop in a Coach and Six.*

*See the original Manuscript in the Vatican at Rome, and the Cuts by Michael Angelo; illustrated with the Comments of our great Modern Critics.*" It is "inscribed by their old friend in St. Paul's Churchyard" "To all young Gentlemen and Ladies who are good or intend to be good."

14. A. R. S. asks, "What is the legend of Clebach's fountain?"—Clebach's fountain was a holy well in the southern slope of Cruachan, near Roscommon, Ireland. The legend is that St. Patrick met here the two daughters of King Leoghaire, Fedelm and Ethna, as they came from the royal palace of Rath Cruachan to bathe in the fountain. The maidens wondered at the sight of the venerable stranger, surrounded by his monks, and they questioned him eagerly as to who he was and whence he came, and what king he served. When Patrick told the lofty message that he bore, the grace of God touched the hearts of the maidens, so that they believed and were baptized in the waters of the fountain, which the saint blessed for the purpose. They begged for the eucharistic bread, and after it was given them they prayed that they might be united to their spouse and king forever. And the flush of health left their cheek, and they calmly sank to sleep in death. Their bodies were laid side by side at Clebach's fountain, which became one of the holy wells of Erin, famous for the miracles that were wrought by its waters.

7. H. E. A., wishes to know if Adelaide Proctor's poem "A Legend of Provence" is founded upon a real legend.

The "Legend of Provence" is founded upon the mediæval legend of the nun Beatrice, the portress of a convent in Cologne. She was devoured by an intense curiosity to see something of the great world of which she was ignorant, for she had been placed in the convent by her parents when very young. Finally she could no longer resist. She took the keys of the sacristy, flung herself before the picture of the Virgin, and said, "Madonna, internally tormented with disquietude and anxiety, I leave Thy service to enter the world." Fifteen years she remained away, leading a life of sinful pleasure. But she was not happy, and at last, heart-smitten, she returned to her convent and asked the porter if he knew a young nun of the name of Beatrice. "She has lived in this convent holily and religiously from her youth up," answered the porter. Not knowing what to make of these words,



Beatrice was about to turn away in perplexity, when the Virgin appeared to her and said, "for fifteen years since thou hast quitted the convent, I have discharged thy duties in thy dress and form. Go now and take thy keys on the altar where thou didst leave them, resume thy dress and do penance for thy sins." Beatrice gladly did as she was told, the Virgin restored her dress, and resumed her own place in the picture in the Sacristy, and Beatrice continued in penitence until her death, none but her confessor knowing her marvellous story.

This legend was a very popular one in the middle ages. It appears in a collection of nine tales in French verse, by Coinsi or Comsi, reunited under the general title of "Miracles of Our Lady" ("Les Miracles de Notre Dame") it appears in a similar collection in Spanish under a similar title ("Los Milagros de Nuestra Senora," by Berceo), and in various collections of *Fabliaux* and *Contes Devots*. It has been told in modern French prose by Charles Nodier, in the *Revue de Paris*, Oct. 29, 1837. It is usually known in French as *La Sacristaine* and is a sort of companion tale to the very similar story of The Sacristan and the Knight's Wife.

16. W. R. W. has been perplexed by the various etymologies of the word "beef-eaters" given in works of reference and writes to have his perplexities resolved.—Beef-eaters is a familiar name for the Yeomen of the Guard, a corps organized by Henry VII for his own protection on the day of his coronation, October 30, 1485, and which has served as a body guard of the English sovereign ever since. The word is usually derived from *buffetier* but the etymology is doubtful, as the Yeoman never had charge of the royal buffet or side-board. Preston ("History of the Yeomen of the Guard" 1885) suggests that they may have received their name from a bird called beefeater, whose strong thick bill bore some resemblance to their partizans. Indeed, the Yeomen were often referred to as "billmen" because they carried a weapon with a hook like the beak or bill of a bird. The Tower Wardens,

an entirely different body of men, are uniformed like them and popular parlance classifies them all as beefeaters.

### Referred to Correspondents.

The following queries are referred to readers and correspondents:

17. After whom was Lemon township, Butler county, Ohio, named? There is no long-settled family of that name there, although there are Lemons who have come in within the last forty years. The names dates back to about 1800, yet I have been unable to find any officer of St. Clair's or Wayne's army, or any prominent citizen not a resident, after whom it could have been called. W. W. PASKO.

18. Is anything known of David Longworth, who published the New York directory from 1796 till about 1820, being succeeded by his son? Washington Irving, one of whose books he published, speaks of him as "Dusky Davie," in allusion to his complexion. Dr. John W. Francis tells of his devotion to the fine arts, and declares him to be a Jerseyman. From what town did he come, and what was his family? W. W. PASKO.

19. I am informed that Daniel Doty, who lived near Middletown, Ohio, published in 1817, or thereabouts, a book against the Shakers, charging them with mutilating their young converts. They had then a settlement a few miles from Cincinnati, and the boys who fled from them formed an "underground railway station" (to borrow from the language of the Abolitionists) with him. He connived at their escape. After hunting for this book for some time, I have been unable to find a copy. Does it still exist? HAMILTON.

20. Can you or any of your readers refer me to one or more articles, in books, magazines, or anywhere, in which the "Blonde vs. Brunette" controversy is treated? I mean an article in which is defined or attempted to define, what is a blonde and what a brunette, and the different varieties of each. A. G. H.

21. Why is the East India Company called John Company? W.

## OUR \$1000 PRIZE QUESTIONS.

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The system on which prizes will be awarded is as follows: A maximum of 10 marks will be given to such answers as are unexceptionable, and the figures 9, 8, 7, and so on down to 1, will represent different degrees of acceptability. Answers that are absolutely wrong and inadequate will receive no marks, but answers that show any degree of intelligence and re-

search will receive some credit. The total number of marks credited to each competitor will be added up and the prizes awarded accordingly.

It will be seen, therefore, that it is not necessary all the questions should be answered by the successful competitors. The prizes will be distributed whether the competitors amount to six or a thousand; whether all the questions or the minutest fraction of them are answered.

## THE FIRST DECADE.

1. *What is a Bunshee?*  
See McAnally's "Irish Wonders." Chambers Encyclopedia,\* etc.
2. *Trace the Origin of Macauley's New Zealander?*  
See Bartlett's "Familiar Quotations."\*
3. *Give within 200 words an abstract of the argument of Lowell's "Credidimus Jovem Regnare."*
4. *What is the origin of the word Pantaloon?*  
See any large Encyclopedia. *Notes and Queries*, (London) etc.\*
5. *Where did Hawthorne obtain the hint for "Rappaccini's Daughter"?*
6. *Why is a Reporter of Social News called "Jenkins"?*  
See Wheeler's "Noted Names of Fiction."\*
7. *Give within 300 words a synopsis of the plot of "Ben-Hur."*
8. *Give within 300 words a synopsis of the plot of "Love's Labor's Lost."*
9. *Why is a Printer's Devil so called?*  
See Oliphant's "Queer Questions." Cornhill Magazine, February 1888.\*
10. *Whence the expression "pumping" a man?*

The object of these questions is not to puzzle the competitor, but to enable him to turn out good work. In previous contests of this sort in other journals, complaint has often been made that the country subscriber was at great disadvantage as compared with the city subscriber, who had public libraries at his command. A considerable number of these questions will be so framed (e. g. questions 3, 7 and 8) as to need no large library, but to depend upon the critical judgment of the reader, aided by only a few books that are readily obtainable. In order to still further lighten the labors of competitors, the next number of this paper will contain a classified list of books of reference, etc., which will be of assistance to competitors.

\*These references are simply to start the competitor on the right track. They are not exhaustive. He may consult other works with profit.



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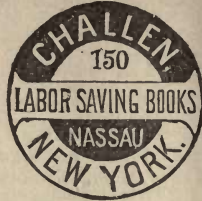
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## Notes.

### WHO WAS MOTHER GOOSE?

The answers to this question, thrown boldly together without explanation, would seem astonishingly numerous and self-contradictory. For if the mathematical axiom holds good that two things which are equal to a third thing are equal to each other, then Mother Goose is no less varied a personality than the goddesses Freia, Frigga, Isis and Venus, the fairies Bertha and Hulda, Queen Bertha of France, the German White Lady, the Italian Befana, the Russian Baboushka, and (with all due reverence) the Virgin Mary. That is to say, Mother Goose is simply a popular reminiscence of the old Norse goddess, Freia, who is identical with or has been merged into all the other characters.

It is true that another far less illustrious origin has been suggested. A common story makes her merely one Elizabeth Goose, a Boston matron, and places the date of her birth at not more than two hundred years ago.

Let us examine this story first, and see what portion of truth it contains. In the record of marriages in the City Registrar's office in Boston, may be found this entry:

Thomas Fleet,  
Eliz'th Goose.

Rev. Dr. Cotton Mather Presbyn.  
June 8, 1715.

Now Elizabeth Goose was the oldest daughter of a lady, née Elizabeth Foster, who had married, July 5, 1692, into a famous colonial family originally known as Vertigoose, changed afterwards to Vergoose, and finally shortened to Goose. Thomas Fleet was a printer, an English-

man, who had emigrated to Boston in 1712, and started a printing-house in Pudding Lane. So much is fact, not legend. In 1719, it is said, there appeared from his printing-press a book with the following title: "Songs for the Nursery, or Mother Goose's Melodies for Children. Printed by T. Fleet, at his printing-house, Pudding Lane, 1719. Price, two coppers."

A rude drawing of a goose with a very long neck and wide-open mouth adorned the title-page. Here we begin to tread on dubious ground. No copy of this book is now known to be in existence. Bibliomaniacs have explored every clue and failed to find it. The authority for the circumstantial description of the title-page is given as follows in G. A. R.'s edition of "Mother Goose," Boston, 1869: "About the year 1856, a gentleman of Boston, a member of the Massachusetts Historical Society, while examining a file of old newspapers in the library of the American Antiquarian Society at Worcester, came across a dilapidated copy of the original edition of 'Mother Goose's Melodies.' Not more than twelve or fifteen pages were left, but, as the price was only two coppers, it is not probable that there were many more. Being in search of other matter, he merely took note of the title and general condition and character of the work, intending to make a further examination of it at another time. Whether he ever did so is not known. His health being impaired, he soon after went to Europe, where he remained for many months." G. A. R. goes on to say that he became acquainted with these and other facts after the gentleman's death in 1859, and made a protracted search for the book, or for any notice of it in the newspapers of the time, but without success. He insists, however, "of the fact that the gentleman referred to discovered an imperfect copy of the veritable *editio princeps* there can be no doubt." Well, evidence of this sort is absolutely valueless and would be ruled out of any court of law. It is not quite certain that Fleet was in Pudding Lane in 1719. Either in 1713 or in 1731 (the former date is favored by Windsor's "Memorial History of Boston")

he removed his business to Cornhill. According to an ancient account-book preserved in the New England Historic and Genealogical Society, Daniel Henchman, a colonial bookseller, published in 1719 a volume of "Verses for Children," which may have been the book attributed to Fleet.

We now descend into the realm of pure legend. It is asserted that on the birth of Fleet's son and heir, old Mrs. Goose, in ecstasy over the event, spent all her spare time in the nursery or in wandering about the house, singing the songs and ditties which she had learned in her younger days. Thomas Fleet, being something of a humorist as well as a shrewd business man, conceived the idea of punishing her—for she had become the annoyance not only of his own household, but of all the neighborhood—by collecting these songs, with such as he could gather from other sources, into a book which bore her name on the title. A pretty story enough, and not impossibly a true one, but it has no evidence to support it.

If the story be true, it is simply a curious coincidence that just twenty-two years before (in 1697) Charles Perrault had made his famous collection of fairy tales under the title of "*Contes de ma mère l'Oye*;" or, "*Tales of Mother Goose*." The term is known to have been in use in the sense of folk-tale nearly a hundred years before Perrault published his book. Rabelais and other writers also use as typical of a popular story "*Conte de la Cicogne*." Oudin, in his "*Curiosités Françaises*," 1649, speaks of "*Contes de Peau d'Asnon, contes au vieux Loup, ou contes de ma com-mère l'Oye*." Andrew Lang suggests that Mother Goose is only one of many animal patrons of story, while E. Martinengo-Cesaresco holds that "*La Mère l'Oye*" and "*La Cicogne*," like "*Peau d'Ane*," were simply folk-tales, which were once so popular as to become representative. But he admits it is very strange that all trace of them, except their names, should be lost.

The older mythologists trace Mother Goose to *la Reine Pédauque* (Latin, *pede-aucae*, goose-foot), and though Mr. Lang



rather slights this theory, it is the most plausible that has yet been advanced. *La Reine Pédaque*, also known as Bertha the Spinner, *la fileuse*, and Bertha with the large foot, *Berthe au grand pied*, figures, in effigy, on the facade of many old French churches, as a crowned female with a swan's or a goose's foot, holding a distaff in her hand. There were two Berthas, queens of France, who have merged into each other in the popular mind. The later and more historical was the wife of King Robert II, of France, whom she married A. D. 995. Being his fourth cousin, the marriage was annulled by the church, and when the couple refused to submit they were excommunicated. The legend runs that she gave birth to a goose as a sign of divine wrath, and the prominent position of *La Reine Pédaque* on old churches is ascribed to a desire to enforce the moral of her punishment. But in fact many of the statues existed before the time of the second Bertha, and represent the more mythical Bertha, mother of Charlemagne, who figures largely in romance and tradition as Bertha with the large foot. The identity of names has caused the two French Berthas to merge together, while the French Bertha with its double personality and the German Bertha have through the same similarity merged together in the minds of the French people, with the result that the various characteristics of these three persons, so merged together, may have formed the popular conception of *Ma Mère l'Oie*.

The French Bertha was swan-footed, or goose-footed, she held a distaff in her hand and was fond of spinning. Many French and Italian folk-tales begin "in the time when Queen Bertha spun." In many early chapbooks *La Mère Oye* is represented as using a distaff, and as surrounded with a group of children, whom she holds entranced by her stories. The German Bertha is usually represented as a beneficent fairy, who has swan's feet, is the patron of spinners, and is attended by a suite of elfs, called Heimchen. In some parts of Germany she is an impersonation of the Epiphany or Twelfth-night, corresponding with the Italian *Befana* and the

Russian *Baboushka*, who has an immense foot and a long iron nose, and who visits the household on Twelfth night, looking after the industry of the maidens at the spinning-wheel. In some parts of Germany, Twelfth-night is called Berchentag, or Bertha's day, and the viands once sacred to the Goddess Freia are eaten then.

For in fact Bertha is no less a person than the Goddess Freia herself. And who was Freia?

Freia, Freja, Frūa, Frea, Frigga, Frikka or Frikk (from the gothic *frijon*, to love), was the Teutonic Aphrodite or goddess of love. Among her other names was Hulda or Holle (from the Gothic *holthen*, to help) and Bertha or Perchtha (from the Gothic *peracta*, shining) and the separate personifications of her various names and attributes in different localities resulted in the creation of at least four distinct goddesses or fairies (Freja, Frigga, Holda and Bertha) who in spite of the conflicting legends that have clustered around them preserve a congenital likeness.

Freia, in the final form of the Norse legend became the representative of sexual love, as Frigga was of motherly love. Being abandoned by her husband Odin, or Odour, she has ever sought vainly for him and wept tears of gold. She was the most beautiful of all the goddesses, with long, thick golden hair, and was clad in a white garment which spread a rosy refulgence. Her voice was of entralling sweetness. She loved flowers, rose-bushes and willow trees. She lived in a garden, divided by limpid waters from the outer world, wherein was the Fountain of Youth—the *Jungbrunnen* or *Quickborn*, where the sources of life were renovated, while all around played the souls of the unborn. She rode in a chariot drawn by two cats. She was not only the goddess of love but also of housewifely accomplishments, and about Twelfth-night, the winter solstice, when the German tribes celebrated one of their sun-worship rites, she visited mortal households and noted the industry of maidens at their spinning.

In Germany the distinction between Freia and Frigga was not so accurately outlined, and under either name the goddess combined the characteristics of Juno and of Venus, the motherly and the erotic elements. After the advent of Christianity she was freely confounded, on the one hand with Venus, being made emblematic of sinful lust, and on the other with the Virgin Mary. The Venus who seduced Tannhäuser lived in the Hørselberg, an old place of Freia worship. The rose, the favorite flower of Freia, was converted into a symbol of the Madonna. The *kindleinsbrunnen* of mediæval Germany, which were under the protection of the Virgin Mother, and to which married women made pilgrimages in the hope of being blessed with children were confused reminiscences of Freia's fountain of life. And in many of the German children's rhymes and legends the Mother of God appears with the heathen paraphernalia of Freia still clinging about her. Freia's day, or Friday, was originally the favorite marriage day, but the early German Christians were wont to look upon it as unlucky day.

Thus it may be supposed that the Reine Pédaque, trailing clouds of glory after her through her descent from Freia, gradually became identified with the entire cycle of nursery or folk-tales as a sort of eidolon or patron saint, and took final shape in popular imagination as *Ma Mère l'Oie*. It is worthy of remark that in the Egyptian system of hieroglyphics, the goose stands for son or daughter, and Horapollon explains that it was chosen on account of its fondness for its progeny. Isis, too, the Egyptian Venus, had a goose as her emblem.

Another fact may be noted. In Germany, when it snows it is frequently said, —in some districts, that Frau Holle,—in others that Frau Bertha, has spread and shaken her mantle. The writer of this remembers, as a child in Italy, being perplexed between the contradictory statements of his English governess who said that Mother Goose was plucking the feathers out of her bed, and his Italian nurse who informed him that the Befana was at work on a similar domestic occu-

pation. A knowledge of comparative folklore at that early age might have saved him from some despairing doubts as to the value of human testimony.

But whence comes the idea of the goose's foot? In her earliest form Freia-Holda-Bertha was figured as a storm-goddess, surrounded by minor cloud-goddesses; in some myths they are conceived as swans on mares. Freia came in this way to be regarded as a Walkyrian Swan-Virgin, or even as a downright swan. Later as the nature-myth changed it was humanized, the foot only retained its swan-form, and a further deterioration substituted the goose-foot.

### THE EGG PROBLEM.

What is known as the egg problem is exciting considerable attention throughout the newspaper press, and is sufficiently amusing as an evidence of how easily intelligent minds may be befuddled by very simple propositions. The problem is thus stated: "If a hen and a half lay an egg and a half in a day and a half, how many eggs will six hens lay in seven days?" The proposition is as easy as the familiar one which every schoolboy has puzzled over the first time he heard it, and wondered at himself ever afterwards that it was not absolutely self-evident;—"if a herring and a half cost a cent and a half how much will six herrings cost?"—the answer to which is 6 cents, of course, for if a herring and a half cost a cent and a half one herring will cost one cent. Now if a hen and a half lay an egg and a half in a given number of days, then one hen will lay one egg in that time, and six hens will lay six eggs in the same time. To find out how many eggs six hens will lay in seven days you multiply the six eggs by seven, and divide by the number of days it takes each hen to lay each egg, thus:

7  
6

1½/42(28

The correct answer, therefore, is 28. A Harvard professor arrives at the same result in this concise fashion:



"In  $1\frac{1}{2}$  days  $1\frac{1}{2}$  hens lay  $1\frac{1}{2}$  eggs; in  $1\frac{1}{2}$  days every hen lays 1 egg; in 1 day every hen lays two-thirds of an egg; in 1 day 6 hens lays 4 eggs; in 7 days 6 hens lay 28 eggs."

The results obtained by a professor at Tuft's College, by one at Amherst and another at the Boston School at Technology are the same—28.

But many ingenious casuists insist on 24 as the correct answer, arguing that as hens are never known to lay two-thirds of an egg, the six hens, having laid twenty-four eggs at the end of the sixth day, must patiently wait thirty-six hours before laying again. This is mere quibbling. For the object of the problem is to find out how many eggs may be expected, week by week, from six hens under given conditions. To the mathematical mind there is no absurdity in saying that on the seventh day each hen lays two-thirds of an egg, and six hens, therefore, lay four eggs. But even the mathematical mind may unbend so as to enjoy this clever bit of burlesque from a New York humorist:

"I have been trying to solve your hen and egg problem and have come to the conclusion that half a chicken cannot lay an egg or any fractional part thereof, unassisted by the other half. The egg end of a hen only is constructed for that purpose. The other end merely announces the result of the hen's efforts and takes in the materials from which the egg is formed. A hen doing business with one-half of itself and trying to run a branch establishment with the other half I think would be a dismal failure. Beside, the eggs of the present generation are small enough with both halves of the hen working in close coöperation."

What shall we say, however, to this piece of reasoning, sent in as a serious answer to the *Boston Herald*, and echoing the conclusions which correspondents of many other papers have arrived at?

"Your egg problem is a simple affair. My solution of it (which I will wager \$1 to a cent is correct) is this: Eliminate all the fractions and deal only with whole numbers. Fractions tend only to confuse

and perplex. We need have nothing whatever to do with them in this case. If it requires a day and a half for a hen and half to lay an egg and a half, of course one hen will lay one egg in one day and six hens will lay six eggs in one day. If six hens will lay six eggs,—in seven days they will lay seven times six eggs or forty-two eggs. For the life of me I can't see anything difficult or complex about this problem. It's as easy as falling off a log."

If any one wishes to earn an honest dollar very cheaply he should obtain the address of this correspondent. His fallacy lies in the assumption that one hen will lay one egg in one day, while in fact one hen will lay one egg in one day and a half.

Were the problem stated in this fashion: "If a hen and a half lay an egg and a half in thirty-six hours how many eggs will six hens lay in seven days," probably no one would be puzzled by it. Yet thirty-six hours and a day and a half are synonymous terms.

Here in conclusion are two more solutions which, though offered rather in jest than in earnest, have a certain bewildering verisimilitude in their logic (like the old paradox of Achilles and the tortoise) that makes it difficult at first sight to recognize where the false reasoning begins:

"I find that if a hen and a half lay an egg and a half in a day and a half six hens will lay 84 eggs in seven days. Contemplating the possibility set forth in the problem it must be solved on the basis of halves. Hence we find that a half of a hen would lay a half of an egg in a half of a day; or, a whole hen would, 'working the lay racket' in the same proportion, lay a whole egg in the same time, a half of a day—or two eggs in a whole day. If a solitary hen performs that remarkable feat, any six hens possessing the same capacity would lay in seven days seven times as many, or 84 eggs."—*Egg-Nog*.

"If one and a half hens lay one and a half eggs in one day and a half, then the other half of the second hen should lay the other half of the second egg in the

remaining half of the second day. That would give two eggs in two days by two hens, or an average of half an egg a day for each hen. Six hens at this rate should lay three eggs a day, making for the seven days 21 eggs-actly."—*Jerseyman*.

### KING RAMIREZ.

Many magazine readers have been puzzled by the picture in *Harper's Monthly* for March, bearing the legend "King Ramirez, from the painting by Don José Cassado," and illustrating the article on "Modern Spanish Art." The writer of the article simply mentions "King Ramirez" as one of the artist's most important pictures "which received one of the first prizes at the Austrian and Bavarian International Expositions." But, in truth, the picture is called by the painter "*La Campana de Huesca*" ("The Bell of Huesca"), and its hero is Ramiro or Ramirez II, King of Aragon (A. D. 1090-1147). He had taken monastic vows, but on the death of his brother Alfonso I (A. D. 1134), was released by Papal dispensation, succeeded to the throne and married. The Prince of Castile, Alphonso VII., made war on the new monarch, with the connivance of the disaffected nobles and merchants of Aragon. Ramirez, driven to his castle of Mondus for refuge, sent to seek advice from the abbot of the monastery of San Ponce de Tomeras. The latter simply took the messenger into the cloister garden, and for all answer, cut off the heads of the tallest flowers and weeds with a sickle. Ramirez took the hint, as indeed anyone familiar with the story of Tarquin might readily have done. He summoned the Cortes of Huesca to his castle and told them he intended to construct a bell so sonorous that it should be heard all over Aragon. Soon after he was enabled to keep his word. He imprisoned many of the most influential of the nobles of Aragon, and decapitated fifteen of them at Huesca. The remainder he caused to be brought to his palace, and the picture shows him at the moment when, accompanied by his favorite dog, he pointed out to the court his metaphorical bell, the beheaded ring-leaders, with

the head of the arch-rebel dangling from the bell-rope. After concluding peace with Alfonso, he inaugurated various successful reforms, abdicated in favor of his two-year-old daughter, Petronila, in A. D. 1137, resumed his monastic vows and died ten years later, in the cloister of San Pedro, in Huesca.

### SOME ETYMOLOGICAL RELATIONS OR RESEMBLANCES.

The following note may interest or amuse some readers with philological leanings: The Greek *uios* (fuios? son) is regarded (dubiously) as cognate with Latin *filius*, from which we have French *fi*ls, with its Norman counterpart *fitz* and Russian *vitch* (as in *Cæsarovitch*). To Latin *filius* is to be referred the Spanish *hijo*, which in form is so like Greek *uios*. Philologists refer the Gaelic *vich* (*vich Ian Vohr* (Scott) son of the great John) with its variants *which* (*wh* is in Gaelic pronounced *v*) and *mac* (*Which-Mac-Methusaleh* (Aytoun) to the same Aryan root with *filius*. Yet further, Welsh *p* is the equivalent of Gaelic *c* (thus Welsh *pen*—Gaelic *cean*, head), and so we get Welsh *map*—Gaelic *mac*. *Map* through phonetic decay became degenerated into *ap* (Morgan *ap* Evans *ap* Tudor, etc.), and finally into *p*. Thus we have the common Welsh surname *Price*=*Aprice*, *Maprice*, *Macrice*; Gaelic *Macree*, *Macray* and Norman French *Fitzroy*, all meaning son of the king. But the Greek aspirate properly represents an older *s* (Greek *als*, Latin *sal*), hence many philologists refer the root of Greek *uios* to the Aryan root *su* seen in Sanscrit *sunus*, Slavonic *synu*, Teutonic *sohn*, *son*. Others however trace its root and that of *filius* to that of Greek *phuio* to produce, and of Latin *fui*, *secundus*, etc. Thus our readers may contemplate and speculate about Greek *uios*, Latin *filius*, Spanish *hijo*, French *fi*ls, Norman *fitz*, Russian *vitch*, Gaelic *vich*, *which* and *mac*, Welsh *map*, *ap*, *p*, and finally Sanscrit *sunus*, Slavonic *synu*, German *sohn*, and English *son*.

ORLANDO.



## SMITH, SCHMIDT.

The exceptional prevalence of this surname in England and Germany is accounted for by the fact that in the days when every noble warrior wore mail-armor the smith was the most honored of handicraftsmen, for on his fidelity and competency depended the life of the combatant in battle or tourney. Hence every one was proud to place on record his relation to the noble craft. "By hammer and hand all arts do stand." Of course *Smythe*, *Smithson*, *Smithers*, etc., have the same industrial origin.

ORLANDO.

## HIGH-TONED.

This epithet—such a favorite in our newspaper literature—has a duplex origin and meaning. In its legitimate use it is employed by good writers in the sense of "high-strung," "high-souled," "wholly or intensely unselfish and devoted," and is from *ton*, root of the Greek *teino*, to stretch, the allusion being to the strings of a harp rendered tense by being strongly wound up. In this sense it is applied by Sir W. Scott to the hero of "The Bride of Lammermoor." But as generally used now the word is equal to "fashionable" or yet more vulgar "tony." We speak not only of *high-toned* society, but of *high-toned* restaurants, saloons, tailors, barbers and shoe-blacks. This use it has borrowed from the French *haut ton*. Guiteau applied it to the woman with whom he had lived and who gave evidence in his trial. I had hopes that this would have killed it.—ORLANDO.

## OF WHAT ILK

Is another expression of frequent occurrence in newspapers in the sense "of the same sort or stamp." The phrase is Scotch, and is, in Scotland, exclusively applied to a gentleman whose family name is the same as that of his estate. *Menzies of Menzies* is an example; as is *Anstruther of Anstruther*. The number of families to whom the title is applicable is extremely limited, and it is regarded as more honorable than those of the new-made nobles. Several of the oldest and highest of the Scotch nobility were earlier of *that ilk*, as

the Dukes of Hamilton, Gordon, etc. *The Chisholm*, *The O'Connor* Don is an analogous and not less distinguished title, indicating that its bearer is chief of the name. ORLANDO.

## CHARLES'S WAIN.

A common etymological error makes Charles's wain, the popular name for the constellation *Ursa Major*, a corruption of Charles or Churls Wain. But Charles here has nothing to do with the Anglo-Saxon *Ceorl*, or any of its more recent modifications, but is a memorial of the Charlemagne of religion and romance, whom the priests of Aix-la-chapelle addressed as

Rex mundi triumphator,  
Jesu Christi conregnator,

and who, Spenser tells us in his "Tears of the Muses," was placed by Calliope

Amongst the starris seaven.

The Charlemagne of Christian legend has many of the attributes of Woden, and Woden's Wain became Charles's Wain when the Christian hero supplanted the teutonic God in the popular imagination.

"NO LOVE LOST BETWEEN THEM."

The modern acceptance of this phrase is in exact opposition to its original meaning. Thus, in the ballad of "The Babes in the Wood," the expression is used as follows:

No love between this two was lost,  
Each was to other kind;  
In love they lived, in love they died,  
And left two babes behind.

## CHECKMATE.

A writer in the Paris *Temps*, discussing the origin of the word "shah," says: "A last remark I dedicate to chess-players. Do they know the origin of the word 'checkmate?' It is a literal translation of the Arabic *Es-cheikh imat*, the sheik (king) is dying."

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 Queries.

22. "What is the origin of the word *renig*, used by whist and euchre players to signify a revoke?" A. K. M.

The word is properly spelled *renege*, and is good old English for refuse, renounce,

deny. T. D. Sullivan has recently used it in this sense in his "Lays of the Land League":

And then he wrote a letter and sent it to the  
League,  
Saying, from the cause of Ireland I never  
will renege.

Huntley's "Cotswold Glossary" defines it "to renounce, to deny; but chiefly to decline to follow suit at cards." In the latter sense, however, its general acceptance must be very recent, for Halliwell's "Dictionary of Provincialisms" gives "RENEGE, to announce or call a suit at some game of cards" as a Devonshire locution. It may have crept into whist from the older game of "spoil-five," which, with its varieties, "twenty-five" and "forty-five," is still much played in the English army and in Ireland, and is undoubtedly of a high antiquity. With certain cards you are allowed to *renege*, i. e. to refuse to follow suit, though able to do so. Here the word retains its original sense. The extension of its meaning so as to make it synonymous with *revoke*, which means to neglect to follow suit when not entitled to do so, is readily comprehensible. The word *renege* occurs twice in Shakespeare, ("Antony and Cleopatra," Act 1, Scene 1, and "King Lear," Act 2, Scene 2), and is occasionally found in other writers of the sixteenth and seventeenth centuries. Chaucer has the form *reneyes*, which recalls the French *renier*. Of course the root word is the Latin *renegare*.

23. W. W. W. wants to know who first said: "He that is born to be hanged will never be drowned."

This is an old English proverb which has its precise equivalent in most other modern languages. Some foreign proverbs play with the idea in a spirit of grim jest. Thus the Danes say: "He that is to be hanged will never be drowned, unless the water goes over the gallows" (*Han drukner ikke som henge skal, uden Vandet gaer over Galgen*), the Italian, "He that is to die by the gallows may dance on the river," (*Chi ha da morir di forza, può ballar sul fiume*), and

the Dutch, "What belongs to the raven does not drown." (*Wat den raven toebehoort verdrinkt niet*). Shakespeare alludes to the proverb in "The Tempest" when he makes Gonzago say of the boatswain, "I have great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good fate, to his hanging! Make the rope of his destiny our cable, for our own doth little advantage. If he be not born to be hanged our case is miserable."

24. "Who was Bislaveret?" C. M. J.

Bislaveret is the Breton name for werewolf. It is used as a proper name in a famous Breton legend which was versified by Marie de France, the plot running somewhat as follows: A noble gentleman of Brittany, in high favor with his king married a lovely lady. There would have been no limit to their happiness, but that three days out of every week the gentleman mysteriously disappeared. When pressed by his wife for an explanation he confessed that he was a Bislaveret or werewolf, and for three days in the week was condemned to assume a wolf's shape. The lady was sore troubled and determined to rid herself of so objectionable a husband. Learning that if the lord's clothes were stolen after the metamorphosis was effected he could not resume his human shape, she and a false cavalier, who loved her, watched him, and got possession of the cast-off garments. As from that day the husband was no more seen, she married the cavalier. One day the king was out hunting when a wolf, that had been sore pressed by the hounds, made its way, to him and looked at him with so pitiful and human an expression that the king's heart was touched; he spared it and brought it home to his court. The animal proved gentle and tractable, and became a great favorite. But one day when the false cavalier came to court it jumped upon him with a wild cry and bit him severely. And when some days later the wife claimed an audience with the king, the wolf flew at her too, and bit off her nose. Swords were



drawn and the wolf would have been killed, but that a wise man counselled the prince to find out first what could be the reason of the wolf's grudge to the lady and her husband. And, being threatened with imprisonment, the lady, terrified, confessed all she knew, and when the clothes of her former husband were given to the wolf he was transformed into human shape, and the king rejoiced to recognize his old favorite. The guilty pair were ignominiously banished, they lived several years and had many children, all the girls being born without noses.

25. "What is the origin of the phrase 'A two-penny damn.' I think it is applied to a prominent English paper. R. M. J.

"A two-penny damn" was a favorite oath with the Duke of Wellington, who was accustomed to convey in this form of speech his disparaging estimate of the persons and things he held in contempt, occasionally descending to the factional valuation of "the tenth part of a two-penny damn." The intensity of the language and sentiments of the *St. James's Gazette*, especially when expressing abhorrence of Mr. Gladstone and what it calls the "latter-day Radicals" has led a profane wit to call it "the Two-penny damn."

26. Who wrote a song of which the chorus or refrain runs:

Dear old Ireland,  
Brave old Ireland,  
Ireland, boys, hurrah!

N. P. McN.

The author of the song was T. D. Sullivan, and it was first published in the *Dublin Nation* in 1857. It at once became a favorite with the members of the Phoenix Society, who, it will be remembered, were at work in 1858, and was carried to America by Captain J. D. Downing, one of the association. It rapidly became popular, both among the Fenians, who were beginning to be organized, and among the Irish soldiers in the Rebellion, North and South. On the night of the battle of Fredericksburg, when the Federal army lay sleepless on their arms, Captain Downing sang this song to cheer

his brother officers. The chorus was taken up by the regiment and at last by the whole army, for six miles along the river, and was echoed by the confederates on the opposite shore.

27. "Who was King Cophetua?"

A. G. M.

King Cophetua, the hero of an old ballad which may be found in Percy's "Reliques." The oldest extant version is in Johnson's "Crown Garland of Golden Roses" (1612). Cophetua is an imaginary King of Africa, who disdained all woman kind. Looking from his palace window one day he saw the beautiful beggar-girl Penelophon, and instantly fell in love with her, and after a short courtship married her. Shakespeare alludes to the story in several of his plays; in "Love's Labor Lost," he calls the beggarmaid Zenelophon, but this seems to be a corruption of the name as given in the ballad. Warburton conjectures that there was an old play on which the ballad was founded and that the bombastic lines of Fallstaff in Henry IV:

Oh base Assyrian Knight, what is the news,  
Let King Cophetua know the truth thereof,

were quoted from it. Among the old dramatists Cophetua is the favorite hero of a rant. Ben Jonson in "Every Man in his own Humor," Act 3 Scene 4, is supposed to quote from the same play. Tennyson has a poem "The Beggarmaid," which is a modernized version of the same story.

28. "To what does Tennyson allude in the lines:

And when Geraint  
Beheld her first in field, awaiting him,  
He felt, were she the prize of bodily force,  
Himself beyond the rest pushing could move  
The chair of Idris.

What and where is the chair of Idris?"

I. F. H.

The Cader Idris, or chair of Idris, is a mountain near Dolgelly in North Wales. There is a hollow, couch-like excavation upon the summit to which the mountain owes its name, and it was a tradition of the Welsh bards that whoever should pass the night there would be found in the

morning either dead, frenzied, or endowed with the highest poetical inspiration. The tradition is alluded to in Mrs. Hemans' poem, "The Rock of Cader Idris."

Idris is variously represented in Welsh tradition as a prince, a magician, and an astronomer, the only thing on which all authorities agree being his immense stature. Indeed this favorite chair of his could only have afforded comfortable reclining quarters to a gentleman of very generous proportions. And in the Lake of the Three Pebbles near the base of the mountain there are three large blocks of stone (as they might be called in these degenerate days) which he is said to have shaken out of one of his boots.

29. "What is a Bucktail? I have seen the word in the newspapers and opine it is a political nickname." W. C. H.

A name originally given to an order of the Tammany Society, who wore in their hats, upon certain occasions, a portion of the tail of a deer. When De Witt Clinton was running his eventually successful campaign for the Governorship of New York, the members of Tammany were generally inimical to him. Hence "Bucktail" came to be a nickname for all anti-Clintonians.

30. "In a volume called 'Poetry of Printedom,' I find the hymn 'I Would Not Live Alway' credited to Henry Ward. I never knew before that Dr. Muhlenberg's authorship had been questioned." W. W. W.

This is only one of the many cases in which a favorite poem has been seized upon by some crank or liar and claimed as his own. The story told in all these cases is substantially the same. Thus Henry Ward, a printer in Litchfield, Conn., about the year 1853, claimed that he was the real author of "I Would Not Live Alway," that he had lost the MS., and that it had found its way into the hands of Dr. Muhlenberg, who had made a few revisions and published it as his own. This, it will be remembered, is just what the now forgotten claimants of "Rock Me to Sleep Mother," and "Betsy and I are Out," and

many more beside, asserted in regard to those poems. Henry Ward's claim excited no considerable attention until 1875, when the controversy was revived by the appearance of the volume to which our correspondent alludes, and retained a sort of spasmodic vitality until 1881, Mr. Ward's pretensions being then effectually disposed of in an editorial in the *Brooklyn Eagle* (February 18).

In conversation with a friend Dr. Muhlenberg said that the measure and imagery of the poem suggested themselves to him while Moore's newly published melodies were ringing in his ears. It was written in 1824, was first printed in the *Philadelphia Recorder* for June 3, 1826, but achieved its great popularity many years later, in 1853, through its republication in the *Evangelical Catholic* on February 5.

31. "Who wrote the poem 'Fra Giacomo?'"

Robert Buchanan.

32. In the May number of *Lippincott's Magazine*, the "Monthly Gossip" in answer to F. G., gives the wives of Julius Cæsar as follows:

- 1st. Cossutia.
- 2d. Cornelia.
- 3d. Pompeia.
- 4th. Calpurnia.

I would like to take exception to this answer and call for the editor's authority. My information on this subject is:

- 1st. Cornelia.
- 2d. } Pompeia.
- 3d. }

4th. Calpurnia or Calphurnia.

And I back it up by the following:

Froude's "Life of Cæsar," says of Cossutia, "his (Cæsar's) father died suddenly at Pisa in 84 B. C., and he (Cæsar) used his freedom to break off his engagement and instead of Cossutia he married Cornelia, the daughter of no less a person than the all-powerful Cinna himself. If the data commonly received for Cæsar's birth is correct, he was only in his seventeenth year."

"Cornelia dying, Cæsar took for his second wife, Pompey's cousin, Pompeia."



"Calpurnia dreamed her husband(Cæsar) was murdered," etc.

Thus, according to Froude, Calpurnia being his wife at the time or his death, was his *third* wife.

Lempriere's "Classical Dictionary" says of them:

"Cornelia I, a daughter of Cinna, who was the *first* wife of Cæsar."

"Pompeia II, a daughter of Pompey the Great, Julius Cæsar's *third* wife."

"Calphurnia, a daughter of L. Piso, who was Julius Cæsar's *fourth* wife."

Plutarch's "Life of Cæsar" mentions only Cornelia, Pompeia and Calpurnia as being the wives of Cæsar.

Smith's "Classical Dictionary" gives only Cornelia, Pompeia and Calpurnia as wives of Cæsar, without giving any number. He ignores such a person as Cossutia entirely.

Anthon's "Classical Dictionary" gives the following:

"Cornelia daughter of Cinna. She was Julius Cæsar's *second* wife."

"Pompeia daughter of Pompeius, and *third* wife of Julius Cæsar."

"Calpurnia a daughter of L. Piso, and Julius Cæsar's *fourth* wife."

While he differs in the numbers from the other authorities quoted, he does not give the name of his first wife and also ignores such a person as Cossutia entirely.

The only authority I can find who agrees with *Lippincott's* is a French writer Bouillet, "Atlas d'Histoire," who gives them as follows:

1st, Cossutia; 2d, Cornelia; 3d, Pompeia; 4th, Calpurnia. C. L. P.

Smith's "Classical Dictionary" (vol 1, page 539, Murray's edition) expressly says: "Cæsar . . married in B. C. 83, Cornelia, the daughter of L. Cinna. . . He was then only seventeen years old, but had been already married to Cossutia, a wealthy heiress. . . Cæsar divorced Cossutia in order to marry Cinna's daughter." *Sub voce* "Cossutia," Smith repeats the statement and gives Suetonius, Cæsar I, as his authority. C. L. P. acknowledges that Bouillet accepts Suetonius expressly, while Anthon does so inferentially. Plutarch neither accepts nor rejects; he sim-

ply ignores Cossutia. As, however, Froude does not accept the statement, it might be interesting to know Froude's authority for rejecting Suetonius.

WM. S. WALSH,  
Editor "*Lippincott's Magazine*."

### Referred to Correspondents.

33. "Who wrote the following lines:

If you your lips  
Would keep from slips,  
Of these five things beware:  
Of whom you speak,  
To whom you speak,  
And how, and when, and where.

A. G. M."

34. "Will you tell me where I can find the poem of which the following is a part:

Young man toiling on obscurely  
Struggling 'gainst an adverse tide  
With a high and honest purpose  
Which a mocking world deride.  
Faint not, fear not, stem the current,  
Face the storm, however rude;  
Truth will triumph, thou wilt conquer,  
God will ne'er forsake the good.

The desired information will greatly oblige me, and bring to light as fine a poem as was ever written of its kind. B. J. R."

(We agree with our correspondent that the lines are noble in sentiment, but the rhythm and the grammar are a little lax.—Ed.)

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A series of Prize Questions was commenced in our first number. Ten questions will be published every week until the list is completed in our issue for Saturday, October 20, 1888. The award of prizes will be made Saturday, December 1, 1888, when

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Answers to the first one hundred questions (the decade from 91 to 100 will appear in our number for July 5), must all be in by September 1. Answers to the second hundred (the decade 191 to 200, will appear September 15), must all be in by October 15. And answers to the last fifty questions must all be in by November 15, 1888, when the competition comes to a close. These are the only restrictions as to the manner and time of sending in answers, and they are simply made in order to prevent too great an accumulation of labor falling at any one period upon the examiners who have to pass judgment upon answers to the whole two hundred and fifty questions.

The system on which prizes will be awarded is as follows: A maximum of 10 marks will be given to such answers as are unexceptionable, and the figures 9, 8, 7, and so on down to 1, will represent different degrees of acceptability. Answers that are absolutely wrong and inadequate will receive no marks, but answers that show any degree of intelligence and research will receive some credit. The total number of marks credited to each competitor will be added up and the prizes awarded accordingly.

It will be seen, therefore, that it is not necessary all the questions should be answered by the successful competitors. The prizes will be distributed whether the competitors amount to six or a thousand; whether all the questions or the minutest fraction of them are answered.

#### THE SECOND DECADE.

11. What was the first English poem written in the metre of Longfellow's "Skeleton in Armor"?
12. Whence the expression "Too Thin"?
13. Can you give any classic prototype of the "Hardly Ever" of "Pinafore"?

14. Trace the origin of the story of "The Martrou of Ephesus."

See Clouston's "Popular Tales and Fictions."

15. Give within 100 words a resume of the story of Saxe's "The Proud Miss McBride."
16. Give, within 200 words, a synopsis of the plot of Browning's "Flight of the Duchess."
17. Who wrote the poem "Helvellyn," what incident is it founded upon, and what other poet or poets have versified the same incident?
18. Who is satirized in Whittier's poem "Ichabod," and why?
19. Who wrote the poem beginning  
If I should die, to-night,  
My friends would look upon my quiet face.
20. Whence the phrase a "Tempest in a Tea Pot?"

Competitors may be assisted by the following classified list of reference books.

ENCYCLOPÆDIAS: The "Britannica," "Chambers," "Appleton's," "Johnsons'," the "International," etc.

BOOKS OF QUOTATIONS: Bartlett's "Familiar Quotations" and "Shakespeare Phrase-book," Bent's "Familiar Short Sayings of Great Men," Hoyt-Ward's "Encyclopædia of Practical Quotations," Kelly's "Proverbs of All Nations," Bohn's "Polyglot of Foreign Proverbs."

MYTHOLOGY AND FOLK-LORE: Smith's "Dictionary of Greek and Roman Biography and Mythology," Lang's "Custom and Myth," "Myth and Ritual," and annotated edition of Perrault's Tales,—Fisk's "Myth and Mythmakers," Cox's "Aryan Mythology," Brewer's "Dictionary of Miracles," "Clements Handbook of Legendary Art," Dwyer's "Folk-lore of Shakespeare," McAnally's "Irish Wonders," Crane's "Italian Popular Tales," Clouston's "Popular Tales and Fictions," Anderson's "Norse Mythology."

MISCELLANEOUS: *Notes and Queries* (England) with its supplementary indices to every series of 12 volumes; Brewer's "Reader's Handbook" and "Dictionary of Phrase and Fable," Edward's "Words, Facts and Phrases," Frey's "Sobriquets and Pseudonyms," Wheeler's "Noted Names of Fiction" and "Familiar Allusions," Oliphant's "Queer Questions," Southwick's "Quizzism and its Key."



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## Notes.

### THE SENSE OF PRE-EXISTENCE.

Oft o'er my brain does that strange fancy roll  
Which makes the present (while the flush doth last)

Seem a mere semblance of some unknown past,  
Mixed with such feelings as perplex the soul,  
Self-questioned in her sleep; and some have said  
We lived ere yet this yoke of flesh we wore."

Coleridge.

The fancy which Coleridge describes is one that is familiar to every one. "We have all," says Dickens in "David Copperfield," "some experience of a feeling which comes over us occasionally of what we are saying and doing having been said or done before, in a remote time—of our having been surrounded dim ages ago by the same faces, objects, and circumstances—of our knowing perfectly well what will be said next, as if we suddenly remembered it." Many other poets and novelists have made literary use of this familiar experience. George Eliot's marvellous little story, "The Lifted Veil," (the first story she ever wrote, by the way,) is based upon it; so are Whittier's "A Mystery," and Rossetti's "Sudden Light." Tennyson makes it the subject of one of his early sonnets, which is not too long to quote:

As when with downcast eyes we muse and brood,  
And ebb into a former life, or seem  
To lapse far back in a confused dream  
To states of mystical similitude;  
If one but speaks, or hems, or stirs his chair,  
Ever the wonder waxeth more and more,  
So that we say, "All this hath been before,  
All this *hath* been, I know not when or where."  
So friend when first I looked upon your face,

Our thought gave answer, each to each, so true,  
 Opposed mirrors, each reflecting each,—  
 Although I knew not in what time or place,  
 Methought that I had often met with you,  
 And each had lived in the other's mind and speech.

He returned to the subject several years later in "The Two Voices":

Moreover, something is or seems  
 That touches me with mystic gleams  
 Like glimpses of forgotten dreams—

Of something felt like something here;  
 Of something done I know not where;  
 Such as no language may declare.

Bulwer, in many of his works, has allusions to this feeling of reminiscence, which, he tells us "Platonists would resolve to be the unquenchable and struggling consciousness of a former life." He wonders, strangely enough, that the idea of the soul's pre-existence has not been made available for the purposes of poetry, forgetting that it forms the keynote of the finest ode in our language, Wordsworth's "Intimations of Immortality from Recollections of Childhood":

Our birth is but a sleep and a forgetting:  
 The soul that rises with us, our life's star,  
 Hath had elsewhere its setting,

And cometh from afar;  
 Not in entire forgetfulness,  
 And not in utter nakedness,

But trailing clouds of glory do we come  
 From God, who is our home:

Heaven lies about us in our infancy!  
 Shades of the prison house begin to close  
 Upon the growing boy.

But he beholds the light, and whence it flows,  
 He sees it in his joy;

The youth, who daily farther from the east  
 Must travel, still is Nature's priest,  
 And by the vision splendid,  
 Is on the way attended,

At length the man perceives it die away  
 And fade into the light of common day.

And does not Milton, who had imbibed a love of the Platonic philosophy from his college friend, Henry More, hint at something similar in those noble lines from "Comus"?

The soul grows clotted by contagion,  
 Imbodies and imbrutes, till she quite lose  
 The divine property of her first being.  
 Such are those thick and gloomy shadows damp,  
 Oft seen in charnel vaults and sepulchres,  
 Lingered and sitting by a new-made grave,  
 As loth to leave the body that it loved.

Plato's argument was that the knowledge which we seem to acquire for the first time is really a recollection of what the soul knew before its submersion in matter, and its assumption of the human form,—precisely the argument of Wordsworth and Milton. By the Platonic philosophy the sense of pre-existence is readily explainable, and still more so by the Pythagorean and the Buddhist, which teach the doctrine of transmigration. Pythagoras professed to have a distinct recollection of his former self in the respective persons of a herald named *Æthalides*, of *Euphorbius* the Trojan, of *Hermotimus* of *Clazomenae*, etc., and he even pointed out, in the temple of Juno at Argos, the shield he had used in attacking *Patroclus*. The Buddhists claim that the soul has already passed through many previous conditions and will pass through many more ere it attain the blissful Nirvana, or absorption into the Infinite. Many of the Hellenic philosophers, who were not absolutely committed to Pythagoras, held that the endless repetition of the same mode of existence, though at vast intervals of time, is an absolute necessity. There are only a certain number of things in the universe, hence there can only be a certain number of combinations, and when these are exhausted, the same course must begin over again. (It will be remembered that by a similar train of reasoning John Stuart Mill made himself miserable by forecasting the final extinction of original music.) On any one of these theories the apparent recollection of what is passing around may be no delusion, but a genuine, though abnormal, exercise of the memory.

But there is a quite different form of pre-existence which is recognized by modern science. Our instincts, we are told, are all survivals from our ancestors, they register the accumulated and inherited experience of past generations. Our delight in wild scenery, for example, is explained by Tyndale as due to the "combination of states that were organized in the race during barbarous times, when its pleasurable activities were amongst the mountains, woods and waters." If our feelings are reminis-



cences of the feelings of our forefathers, if we live over again their emotions, why may we not, when the mind is abnormally active and introspective, live over again some actual circumstance in one of our ancestor's lives, or reproduce the scene through which he passed?

Here are some verses of great merit written for *Lippincott's Magazine* by Frederick Peterson in which some such fancy as this is given poetical shape.

#### HEREDITY.

I meet upon the woodland ways

At morn a lady fair:

Adown her slender shoulders strays  
Her raven hair;

And none who looks into her eyes

Can fail to feel and know

That in this conscious clay there lies  
Some soul aglow.

But I, who meet her oft about

The woods in morning song,

I see behind her far stretch out  
A ghostly throng,—

A priest, a prince, a lord, a maid,

Faces of grief and sin,

A high-born lady and a jade,  
A harlequin,—

Two lines of ghosts in masquerade,

Who push her where they will,

As if it were the wind that swayed  
A daffodil.

She sings, she weeps, she smiles, she sighs,

Looks cruel, sweet, or base;

The features of her fathers rise  
And haunt her face.

As if it were the wind that swayed

Some stately daffodil,

Upon her face they masquerade  
And work their will.

Another explanation, of a less fantastic sort, was first broached in Wigan's "The Duality of the Mind," London, 1844.

After describing the sudden flash of reminiscence which accompanies the sensation in question, he adds,—

"All seems to be *remembered*, and to be now attracting attention for the second time; never is it supposed to be the *third* time. And this delusion occurs only when the mind has been exhausted by excitement, or is, from indisposition, or any

other cause, languid, or only slightly attentive to the conversation. The persuasion of the scene being a repetition comes on when the attention has been *roused* by some accidental circumstance. . . . I believe the explanation to be this; only one brain has been used in the immediately preceding part of the scene; the other brain has been asleep, or in an analogous state nearly approaching it. When the attention of both brains is roused to the topic, there is the same vague consciousness that the ideas have passed through the mind before, which takes place on repertising the page we had read while thinking on some other subject. The ideas *have* passed through the mind before; and as there was not a sufficient consciousness to fix them in the mind, without a renewal, we have no means of knowing the length of time that had elapsed between the *faint* impression received by the single brain, and the *distinct* impression by the double brain. It may seem to have been many years."

Dr. Wigan's theory is plausible and ingenious, and has been supported, in part at least, by more recent authorities on brain-phenomena. Perhaps he lays too much stress on the idea that some derangement or indisposition of the mind is commonly a pre-requisite to the presence of this condition. Usually the phenomenon occurs in perfect health, and is then soothing and pleasant, indeed, almost delightful. This, however, is where it does not last too long. *Then* it becomes oppressive and may indicate some cerebral disorder. Sir Walter Scott, under date February, 1828, at which time he was harassed by financial difficulties, records in his "Diary" that he was afflicted at dinner time by a sense of pre-existence so strong as to resemble a mirage or a calen-ture; and he adds: "There was a vile sense of want of reality in all I did and said." But he had also experienced the same sensation in vigorous health, for he refers to it in "Guy Mannering;" where Bartram, unconscious of his name and lineage, revisits the scenes of his infancy and explains to himself their strange familiarity on the hypothesis that it re-

sulted from this feeling. Samuel Warren, in his "Lecture at Hull," after describing this familiar sensation in his own case, says, "I once mentioned this to a man of powerful intellect, and he said, 'so have I.'"

#### MOTHER SHIPTON.

This lady, famous in English folklore as a prophetess, is said to have been born at Knaresborough, in Yorkshire, about 1486. Her first name and her identity are matters of dispute. One account makes her begin life as Ursula Southiel, and become the wife of Toby Shipton, a builder. A playwright of the seventeenth century calls her Agatha and says that she was "the daughter of Solomon Shipton, lately deceased." But these prosaic records were not satisfactory to popular tradition which would have it that she bore no baptismal designation whatever, and seeing that her father was the devil and her mother (Agatha Shipton) considerably worse than she ought to be, it may admit of a casuistical doubt whether she was entitled to any. However, be her genesis what it might, it seems to be a fact that she resided for many years in a cottage at Winslow-cum-Shipton, whence she removed to the neighborhood of Clifton. In her lifetime she was generally looked upon as a witch who had disposed of her soul to the devil for the power of seeing into the future, but she escaped the witch's fate and died peacefully in her bed in 1561. A stone is said to have been erected to her memory in the churchyard of Clifton bearing this inscription:

Here lies she who never lied  
Whose skill often has been tried;  
Her prophecies shall still survive  
And ever keep her name alive.

Her reputation, at first a merely local one, gradually extended itself after her death. A vast accretion of myths gathered round her name, together with many so-called prophecies in halting verse, some of which may have been genuine, while others were, from time to time, invented and attributed to her. The first printed collection of these prophecies appeared in

1641, under the title of "The Prophecies of Mother Shipton, foretelling the Death of Cardinal Wolsey and Others, as also what should happen in issuing Times." At that period such events as were intelligibly foretold had already happened. This book was very popular and led to other collections. An edition published in 1677, had a "Life" prefixed to it which showed what complete possession Mother Shipton had taken of the myth-making imagination of the people. She had now assumed her full proportions as a marvellous seeress who, during her lifetime, had startled the world by her vaticinations. "Never a day passed," says this biographer, "wherein she did not relate something remarkable, and that required the most serious consideration. People flocked to her from far and near, her fame was so great. They went to her of all sorts, both old and young, rich and poor, especially young maidens, to be resolved of their doubts relating to things to come; and all returned wonderfully satisfied in the explanations she gave to their questions. Among the rest went the Abbot of Beverley, to whom she foretold the suppression of the monasteries by Henry VIII., his marriage with Anne Boleyn, the fires for heretics in Smithfield, and the execution of Mary, Queen of Scots; she also foretold the accession of James I., adding that with him

From the cold North  
Every evil should come forth."

In a rude woodcut the old lady is shown holding in her left hand a staff terminating in the head of a bird. Her dress is a long, loose gown with a narrow, white collar, and on her head is a sort of turban with a high cornered crown bending slightly forward. Most of the prophecies that can be traced back to Mother Shipton are an unmeaning jumble of words, applicable to no special event and without point or general interest. A few of them have been dignified with a certain historical importance in the light of future events. For instance there is one that runs as follows:



When fate to England shall restore  
A king to reign as heretofore,  
Great death in London shall be though  
And many houses be laid low.

This prediction was extensively believed in London, and at the time of the great fire (which occurred shortly after the Restoration), the Duke of York found it difficult to obtain the help of the humbler classes in fighting the flames. Mother Shipton had foretold the destruction of the city, and they deemed it labor lost to seek to prevent it. But the most famous of the predictions associated with the name of this prophetess is the one which began, carriages without horses shall go and after naming various other marvels that have actually occurred wound up with

The world to an end shall come  
In eighteen-hundred and eighty-one.

These verses were first given to the world in an edition of Mother Shipton, published by Charles Hindley, of Brighton, England, in 1862. He claimed that they had been written in 1448 and brought to light in 1841, the text being found in the British Museum. They were widely copied and commented upon and gave rise to a good deal of controversy. It was pointed out by the skeptical that as Mother Shipton's death took place in 1561, she must have been very old when she died and very young when she took to prophecy. No signs of the pretended text could be found at the British Museum, and finally it was announced that Mr. Hindley had confessed to the fabrication of the prophecy, with ten others, in order to increase the sales of his book. But in spite of this confession the advent of the year 1881 was looked forward to with much alarm by the superstitious in both England and America.

#### RED-HAIRED GIRLS AND WHITE HORSES.

The popular jest about the necessary contiguity of red-haired girls and white horses is by no means modern, though in its recent revival it has swept over the country as a novelty. Some of us remember that our grandfathers used jocularly

to assert it to the wondering ears of youth as a well-attested fact. In all likelihood the saying took its origin in the old English game, called sometimes the "game of the road," but more often "ups and downs," which is still a favorite among children and travelling salesmen in Great Britain. One party takes the "up" side of the street or road, the other the "down," counting one for every ordinary object and five for a white horse (a piebald counting as white) until a certain number agreed upon carries off the victory; but a red-headed woman or a donkey wins the game at once.

Another explanation refers the phrase to a North of Ireland superstition that the sight of a red-headed girl brings ill-luck to the beholder unless he retrace his steps to the starting-point; but if he meet a white horse at any stage of his backward progress the spell is *ipso facto* averted. In the midland counties of England, on the other hand, it is ill-luck to meet a white horse without spitting at it. In Wexford an odd cure for the whooping cough is suggested by current superstition. The patient trudges along the road until he meets a piebald horse and shouts out to the rider: "Hallo, man on the piebald horse, what is good for the whooping cough?" and no matter how absurd the remedy suggested, he will certainly be cured. In Scotland to dream of a white horse foretells the coming of a letter.

The prejudice against red hair is as widespread and deep-rooted as it is unaccountable. Tradition assigns red dish hair to both Absalom and Judas. Thus Rosalind (complaining of her lover's tardiness) pettishly exclaims: "His own hair is of the dissembling color!" and is answered by Celia: "Somewhat browner than Judas's." Marston, also, in his "Insatiate Countess," says: "I ever thought by his red beard he would prove a Judas; here am I bough and sold."

But Leonardo da Vinci, it may be noted in passing, paints Judas with black hair in his fresco, "The Last Judgment."

All over Europe red hair is associated with treachery and deceitfulness. In a

collection of German proverbs made by Henry Bebel as early as 1512, occurs the following: "The short in stature are naturally proud and the red-haired untrustworthy." In England, Thomas Hughes says: "I myself know persons who on that account alone never admit into their service any whose hair is thus objectionable." An old French proverb warns you "Salute no red-haired man nor bearded woman nearer than thirty feet off, with three stones in the fist to defend thee in thy need." In Sweden the prejudice against red hair is explained on the ground that traitor Jarl Asbjörn, who betrayed King Canute to his death, was red-headed. But even the ancient Egyptians had the same prejudice. For one thing, of course, a red-haired man was likely to be a foreigner. But, in addition, red was symbolical of Typho, a spirit of evil. Any one with ruddy complexion or red hair was suspected of being connected with the evil one. Red donkeys, especially, were looked upon as naturally evil beasts, and red oxen were offered in the sacrifices.

Though red hair is almost universally held in light esteem, the prejudice against red itself does not extend much beyond Egypt. In Congo, red is a sacred color; in China and Japan it is used at deathbeds to scare off evil spirits. In many parts of Europe, also, it is considered obnoxious to evil spirits. In old Teutonic folklore it was held to be symbolic of victory, possibly in reminiscence of Thor's red beard. And as it was regarded, also, as representing heat, it was therefore, in a manner, heat, just as white, representing cold, was cold itself. Sick people were wrapped in red blankets, a superstition which was only recently revived in the red flannel underwear, which was supposed to be useful in cases of rheumatism. Red flowers were used for disorders of the blood, as yellow for those of the liver.

Another example of the close connection between red and white is the copse-candle, which, if it burned red, signified that a man was the doomed person; if white, a woman.

#### A SUGGESTION TO CAPITALISTS.

Is it generally known that petroleum exists in the neighborhood of the River Oxus in Central Asia, or at least that it was discovered there in the time of Alexander? Plutarch, in his life of that monarch, ("Lives of Illustrious Men," Little, Brown & Co., p. 498), tells how one 'Proxenus,' "a Macedonian, who was the chief of those who looked to the king's furniture as he was breaking up the ground near the river Oxus to set up the royal pavilion, discovered a spring of fat, oily liquor, which, after the fat was taken off, ran pure, clean oil, without any difference either of taste or smell, having exactly the same smoothness, and that, too, in a country where no olives grew. The water, indeed, of the river Oxus is said to be the smoothest to the feeling of all waters, and to leave a gloss on the skins of those who bathe themselves in it. Whatever might be the cause, certain it is that Alexander was mightily pleased with it, as appears by his letters to Antipator, where he speaks of it as one of the most remarkable presages that God had ever favored him with. The diviners told him it signified his expedition would be glorious in the event, but very painful and attended with many difficulties; for oil, they said, was bestowed on mankind by God as a refreshment of their labors."

It might not be a bad idea to find out whether the "spring" still exists and submit the product to some modern diviners, who might bring to bear scientific methods to discover if it be not rock oil,—with a possible fortune in store for the capitalist who first makes the venture.

#### A PROPHECY FULFILLED.

In 1598 Samuel Daniels wrote:

And who knows whither we may vent  
The treasures of our tongue? To what strange  
shores  
This gain of our best glory may be sent  
T' enrich unknowing nations with our stores?  
What worlds in the yet unformed Occident  
May come refined with th' accents that are ours?

These lines were written when not a single Englishman was settled in America, when every effort to establish an En-



lish colony had proved a disastrous failure, and after Sir Walter Raleigh had fitted out no less than seven expeditions, at a cost of some £40,000—an enormous sum in those days—to meet only with disastrous failure. England, with a sigh, had relinquished all hope of colonizing America. The poet only did not despair. Eight years later, on December 19, 1606, he stood on the quay at Blackwall to bid God-speed to a fleet of three small vessels, the largest less than a hundred tons in burden, which sailed out to America. Captain John Smith commanded one of these vessels, and the colony which he founded in Virginia gave England her first firm foothold in the New World.

#### ORIGIN OF THE CRESCENT.

The crescent, a representation of the half moon with its horns turned upward, was an ornament frequently worn by the Roman ladies in their hair. In ancient mythology it decorated the forehead of Astarte, the Syrian Venus, and of Diana. It was the emblem of the old city of Byzantium (the modern Constantinople) and, as such, adorned its walls and public edifices, and was stamped upon its coins. The legend runs that when Philip of Macedon, laid siege to that city, (B. C. 340) he chose a night of more than unusual obscurity to attempt an assault, but his plans were foiled by a sudden radiance of the moon. In commemoration of this deliverance the crescent was assumed as the symbol of the city. This device was retained in Constantinople during the period when it became the head of the Eastern empire, and descended to the Mohammedan sultans, who accepted it as of good omen, seeing probably in its meaning an augury of increasing power:

My power a crescent, and my auguring hope  
Says it will come to the full.

"DON'T SEE IT."

In Stone's "Life of Sir William Johnson," II., 337, it is stated that a distinguished Mohawk Indian, Abraham, at the Treaty at Fort Stanwix, in 1770, said to Sir William Johnson, "You told us that we

should pass our time in peace, and travel in security; that trade should flourish, and goods abound, and that they should be sold to us cheap. This would have endeared all the English to us; *but we do not see it.*" This is apparently the first use of this now familiar phrase.

#### JULIENNE SOUP.

This soup was invented by the famous Julien, who came to Boston about the time of the French Revolution, and established the "Restorator" on Milk street. He is also memorable as the inventor, or at least the instigator, of the idea of selling food in hermetically sealed cans. After his return to France, at the restoration, he sold his right or patent to a noted restaurant in the French capital, and the new proprietors sold the soup in cans to all nations.

#### DAGO.

This word now generally applied to Italians all over the United States, originated in Louisiana, where it at first denoted people of Spanish birth or parentage, but was gradually extended so as to apply to Italians and Portuguese also. It is undoubtedly a corruption of Diego (James), a common name among Spaniards, San Diego being their patron saint.

#### "Jo-Jo."

The name "Jo-Jo," at present degraded to the use of the dog-faced boy of the dime museums, was originally coined by the popular Swedish poet Johann Jolin (1818-84), and used by him as a pseudonym under which he composed dramas and comedies for the New Theatre of Stockholm.

#### CHARLES DICKENS'S NURSE.

Mrs. Mary Weller Gibson, Charles Dickens's nurse, died last month in London. She was the original of Mary, the pretty housemaid, in "The Pickwick Papers," and her maiden name was made famous in Sam Weller. She always held that Micawber was Dickens's father.

### Queries.

35. "Was not the title of Haggard's 'She' anticipated by some Frenchman?"

W. R. P.

Not exactly. W. R. P. may be thinking of three famous books, "She and He," "He and She," and "He," ("Elle et Lui," "Lui et Elle," and "Lui,") which together constitute one of the most extraordinary episodes in French literature. The first of these books was "She and He" ("Elle et Lui"), a tale by George Sand, published May, 1859. In this book she gave her version of the story of her amour with Alfred de Musset. The facts already known to the general public were as follows: In 1832 Musset met George Sand. Though several years her junior he fell desperately in love. Next year the pair went to Italy together—a journey from which Musset returned alone, broken in health and spirits. It is true that he survived until 1857, it is true also that, in his "Confessions of a Child of the Age," he painted George Sand in glowing colors, under the name of Mme. Brigitte Pierson, attributing to the hero (obviously drawn from himself) all the blame for the rupture of their relations. But the great public would have it that George Sand was responsible, not only for the blasted happiness of the poet but even for his premature death. And after a careful review of all the facts it is difficult to decide how far the public was wrong. "She and He" was meant by George Sand as her vindication. The story tells how two patients, Laurent de Fauvel and Thérèse Jacques, are thrown for a brief period into ill-assorted union. The man is governed by selfish passion, the woman by a sort of maternal affection for one much her junior. Out of the very depth of her affection, however, and in spite of misgivings, she sacrifices herself to the demands of her lover and accompanies him to Italy. Here his egotism, capriciousness and brutality at last revolt even her tender love and patience. She finds comfort elsewhere, and the young lover is abandoned to "the infirmities of his genius." The book created a great stir in France, and

was speedily followed by the retort uncourteous in the shape of a novelette called "He and She" ("Lui et Elle," December, 1859,) by the poet's brother, Paul de Musset. In this tale the characters are musicians; "He" is Edward de Falcony, "She" is Mme. Olympe de B., alias William Caze. Substantially the same outline of story is filled up in such a way as to make the man all that is amiable, devoted and self-sacrificing, while the woman acts throughout as an utterly heartless and abandoned, though diabolically fascinating creature. In conclusion the author states that the victim of this woman's wiles, in his dying hour called his brother to his bedside and enjoined him, if ever she should calumniate him in his grave, to vindicate his memory against her slanders. "The brother made the promise," says the narrator, coolly,—and I have since heard that he has kept his word." The public excitement over this scandal was still at white heat when a third party, Madame Louise Colet, a woman with a raging passion for notoriety, came forward with another book. This was called "He" ("Lui") and gives the story of Albert de Lincel's love for Antonia Back, as that great poet related it to the Marquise de Rostan, in whom Mme. Colet draws a flattering portrait of herself. This book strikes a judicial mean between the two others, for though the verdict is against the heroine, she is relieved of much of the blackness with which Paul de Musset had invested her. But the poet is represented as bravely surviving the shock of her treachery, which only leaves him cynical and blase, and his death is really due to the obduracy of his fair confessor, for whom he entertained the one great passion of his life.

36. A Frenchman frequently says of a conceited person "Il se croit le moutardier du Pape" ("he thinks himself the Pope's mustard-maker"). What is the origin of this phrase? J. B. M.

It is said to have arisen in the fourteenth century at the court of Pope John XXII., of Avignon. A Sybarite, both in his tastes and his appetites, he made the



famous *Palais des Papes* in the Comtat Venaissin, the seat of unparalleled splendor, invoking the aid of experts of all sorts, among others, the most renowned cooks. Their use of mustard was especially grateful to His Holiness. This consisted in sprinkling dishes of meat with powdered mustard, and mixing mustard and mush with the sauces. To insure perfection the Pope created a special office, that of *Moutardier*, at his court, conferring it on a favorite nephew. The latter's vanity was so absurdly tickled by his not over-dignified title and position that he became the object of constant pleasantries. The phrase *Moutardier du Pape* was handed down to posterity, and oddly enough it is recorded that Clement XIV. applied it to himself when Cardinal de Berenice called to congratulate him on his elevation. Clement had been a simple monk. "I am sighing for my cloister, cell and books," he said to the Cardinal, "you must not run away with the impression that I think myself the *Moutardier du Pape*."

37. "Who was Mirza Schaffy?" G. G. Mirza Schaffy is the pretended author of "Songs of Mirza Schaffy," a collection of Oriental poems, published in 1850, which purported to be a German translation from the Persian. They obtained an extraordinary popularity in Germany, and were rendered into nearly all the principal modern languages, and even into Servian and Hebrew. Then inquiries began to be made about the author. It was discovered that one Mirza Schaffy had lived not long before at Tiflis. Curious investigators even found his grave. But nobody in the East had ever heard of his poems. The little mystery, however, was soon dispelled. Friedrich Bodenstedt, who presented himself as the translator, was really the author of the songs. Yet Mirza Schaffy was no myth. "He was for a long time," says Bodenstedt, "my teacher in Tartaric and Persian, and in that capacity was not without influence on the production of these songs, of which a great part would not have been written without my residence in the East."

38. "What is the Literary Fund?"

W. O. G.

A Society founded in London in 1790, by David Williams, the friend of Franklin, its declared object being "to relieve literary men of all nations who have published works of merit, and who, by age and infirmities, are reduced to poverty." In an appeal to the public, the pathetic story of Floyer Sydenham was made use of as affording a sufficient argument for the need of such a society. Floyer Sydenham (1710-1787) was a well-known translator of Plato who, in his old age, was incarcerated in a debtor's prison for a small board bill, and died there through distress of mind occasioned by his misfortune.

39. "Apropos of your recent article 'One Ninth of a Man,' who were the three tailors of Tooley Street?"

They were mentioned in a speech by Canning, who may have invented the yarn, and who at least gave it currency. The story is that three tailors of Tooley Street, Southwark, addressed a petition of grievances to the House of Commons, beginning "We, the people of England." The French have a similar jest about "the deputies of Vaugirard," who presented themselves before Charles VIII., of France. When the king asked how many there were, the usher replied, "One, Your Majesty." This recalls Nat Goodwin's gag,—speaking of a play he feigned to have produced,—"I think the audience would have liked it if he had stayed, but he left at the end of the first act." And, indeed, it is similar to the schoolboy jest in answer to the fellow who brags he is at the head of his class: "How many are there in the class?—one."

40. "What is meant by this allusion in 'Love's Labor's Lost,' Act I, Scene 2: 'How easy it is to put years to the word three, and study three years in two words the dancing horse will tell you? Who was the dancing horse?' JONES.

A famous horse, named Morocco or Marocco, known also as Banks's horse, from its owner who had trained it in the performance of certain wonderful tricks, such as are familiar enough in these

days. Raleigh mentions the horse in his "History of the World," saying "If Banks had lived in olden times, he would have shamed all the enchanters in the world; for whosoever was most famous among them could never master or instruct any beast as he did his horse." After astonishing the Londoners at the Bell Savage Inn and the Cross Keys, and capping the climax of its feats by making it override the vane of St. Paul's Cathedral in 1600, Banks took his horse over to France. There, by way of stimulating public curiosity, he pretended to believe that the animal was really a spirit in equine form, and he had to thank his ingenuity in making it do obeisance to a crucifix for his escape from a dangerous charge of magic brought by the Capucins at Orleans. This incident probably originated the story that he and his horse were burned together at Rome by command of the Pope, for more authentic notices show Banks surviving in King Charles's time in the capacity of a vintner in Cheap-side.

41. "Where did the name 'porter-house' steak originate?" A. G. G.

In New York, where fifty or more years ago, there were established a number of so-called "porter-houses,"—places where porter and ale were sold. The tradition is that a beef-steak was called for at a butcher's shop, and, none being on hand, a cut from a roasting-piece, about to be sent a porter-house, was given the customer. It proved so much superior to the ordinary steak that when he called next he asked for porter-house steak, so the cut became choice and the name popular. Nor was it many years before the American invention had crossed the seas and become known under the same name in England.

42. "Will you tell me the derivation of Buffet, which Worcester defines as a cupboard for plate glass and china? A friend insists it is of Anglo-Saxon origin, and was a place in a tavern where glasses were kept." W. H. P.

All authorities agree that the word

came to us through the French, but its derivation is uncertain. Skeat's "Etymological Dictionary," after noting that Brachet and Diez give it up, endorses as probable Cotgrave's suggestion that it may be connected with *buffeter*, sometimes used for "to marre a vessel of wine by often tasting it before it is broached, or, to fill it up with water." Cf. *Buffer*, "to puff, or blow hard; also to spurt or spout water on." "But," Skeat concludes, "the word remains obscure and the various conjectures remain without proof."

43. "Who was the monk Telemachus?" S. A. M.

According to popular legend, a monk who, at the close of the fourth century, had retired to the deserts of Egypt in imitation of St. Anthony. Even in this remote solitude, however, word came to him of the awful scenes still enacted in the Coliseum under the Emperor Honorius. Shocked that Christian Rome should retain one of the worst features of paganism Telemachus brooded over these horrors until at last his mission dawned upon him. He was ordained by heaven to put an end to the slaughter of human beings in the Coliseum. Full of this thought he made his way to Rome, entered the Coliseum, and elbowing his way through the throng, leaped over the barrier at the moment when two gladiators rushed at each other. He threw himself between them, and in the presence of assembled Rome, denounced the sin, the barbarity of such amusement. Amazement for a moment held every one spell-bound, then the crowd broke out into rage at the intruder's audacity. They rushed out and armed themselves with stones. Their shouts and gestures announced to Telemachus the doom he had anticipated. He sank upon his knees and with folded arms and bowed head awaited and received the shower of stones that earned him a martyr's crown. Shame and remorse immediately succeeded to murderous rage, the destroyers bestowed funeral honors on their victim and when, immediately afterwards, Honorius decreed the abolition of gladiatorial shows, they



yielded an unresisting obedience (A. D. 404). Gibbon cites this story from Theodoret, adding in a note "I wish to believe the story of St. Telemachus. Yet no church has been dedicated, no altar has been erected, to the only monk who died a martyr in the cause of humanity." But the story is generally discredited by historians. It is certain, however, that gladiatorial shows were abolished by Honorius.

44. "Who was the Seeress Prevorst?"  
A. G.

Fredericke Hauße (1801-1829) a native of Prevorst, in Würtemberg, who, at a very early age, professed to be in communication with the spirit world. As she approached womanhood she appeared to be constantly in a magnetic condition, and, when worn almost to a shadow, she was placed under the care of Dr. Justinus Kemer, the poet, with whom she remained for two years. In 1822 he published his book, the "Seeress of Prevorst," giving the details of her case, highly colored by his own somewhat disordered imagination, which quickly found its way all over Europe and probably was the beginning of modern Spiritualism.

45. "Wild-roaring Loom of Time." This phrase is quoted by Carlyle in "The Diamond Necklace," chap. I. Can any reader of *American Notes and Queries* give me the author and tell me where it may be found?"  
M. A. N.

It is from the Earth-Spirit's speech in Goethe's "Faust." Here is Carlyle's translation of the couplet in which it occurs (from "Sartor Resartus," p. 185, Chapman & Hall's edition):

'Tis thus as the roaring Loom of Time I ply  
And weave for God the Garment thou see'st  
Him by.

Bayard Taylor's translation of the same couplet is more rhythmic, but less literal:

Thus at Time's humming loom 'tis my hand  
prepares  
The garment of Life which the Deity wears.

### Referred to Correspondents.

In the Letters of "Caspipina," published over a century ago, are several ad-

dressed to "Charles Marseilles, Esq., New York." Who was the said Charles Marseilles? His business, ancestry and any information regarding him is desired. Was he married, had he children, and are any of his descendants now living? If so, who and where? "Caspipina" was the *nom de plume* of Rev. Jacob Duché, the first Chaplain of the Continental Congress in Philadelphia. He was also the *Assistant Minister of Christ Church and St. Peter's in Philadelphia, in North America*, the initials of which form his *nom de plume*, "Tamoc Caspipina." During the Revolutionary War he addressed a letter to General George Washington, advising him to desert the Colonial army and join the British. He then fled to England; but after the war returned to Philadelphia by the consent of Washington and others. His mortal remains are interred in the yard of one of the churches of which he was rector in Philadelphia. Both churches—Christ and St. Peter's—are still standing and temples of worship.

CHARLES MARSEILLES.

Exeter, N. H.

### Communications.

EDITORS AMERICAN NOTES AND QUERIES:

Why, gentlemen, your number one is good value for a year's subscription. But who, pray, was Daniel O'Connor, that favored giving the knight of the goose a rest standing? Perhaps your proof-reader allowed O'Connor to stand for our own Daniel of Derrynane.  
S. J. A.

St. PAUL, MINN., May 10.

P. S.—By the way, some one asked in the "Notes and Queries," of the Boston *Evening Transcript*, for the plural of tailor's goose. As the AMERICAN NOTES AND QUERIES seems so well up on the tailor, perhaps it can answer. I told how a country merchant got round the question. He wanted two, and said, "Please send me a tailor's goose, and while you are about it you may send me another one."  
A.

[Our correspondent is right in his surmise about "Daniel O'Connor." It was a slip of the type, or the pen, for Daniel O'Connell.—Eds.]

## OUR \$1000 PRIZE QUESTIONS.

A series of Prize Questions was commenced in our first number. Ten questions will be published every week until the list is completed in our issue for Saturday, October 20, 1888. The award of prizes will be made Saturday, December 1, 1888, when

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Answers to the first one hundred questions (the decade from 91 to 100 will appear in our number for July 5), must all be in by September 1. Answers to the second hundred (the decade 191 to 200, will appear September 15), must all be in by October 15. And answers to the last fifty questions must all be in by November 15, 1888, when the competition comes to a close. These are the only restrictions as to the manner and time of sending in answers, and they are simply made in order to prevent too great an accumulation of labor falling at any one period upon the examiners who have to pass judgment upon answers to the whole two hundred and fifty questions.

## THE THIRD DECADE.

21. Has Buddha been canonized, and under what circumstances?
22. What is the origin of the "baker's dozen"?
23. Whence comes the word Academy?

24. Whence the proverb "buying a pig in a poke?"
25. Who was Modo or Modu, and whence did he get his name?
26. Who struck Billy Patterson?
27. Give, in 200 words, a synopsis of Bulwer's play "Money."
28. Who was the inventor of the word Gigmanity, and under what circumstances did he use it?
29. Whence the name Bugaboo?
30. Whence the name "Potter's Field" for a burying ground?

Competitors may be assisted by the following classified list of reference books.

ENCYCLOPÆDIAS: The "Britannica," "Chambers," "Appleton's," "Johnsons," the "International," etc.

BOOKS OF QUOTATIONS: Bartlett's "Familiar Quotations" and "Shakespeare Phrase-book," Bent's "Familiar Short Sayings of Great Men," Hoyt-Ward's "Encyclopædia of Practical Quotations," Kelly's "Proverbs of All Nations," Bohn's "Polyglot of Foreign Proverbs."

MYTHOLOGY AND FOLK-LORE: Smith's "Dictionary of Greek and Roman Biography and Mythology," Lang's "Custom and Myth," "Myth and Ritual," and annotated edition of Perrault's Tales,—Fisk's "Myth and Mythmakers," Cox's "Aryan Mythology," Brewer's "Dictionary of Miracles," Clements Handbook of Legendary Art," Dwyer's "Folk-lore of Shakespeare," McAnally's "Irish Wonders," Crane's "Italian Popular Tales," Clouston's "Popular Tales and Fictions," Anderson's "Norse Mythology."

MISCELLANEOUS: *Notes and Queries* (England) with its supplementary indices to every series of 12 volumes; Brewer's "Reader's Handbook" and "Dictionary of Phrase and Fable," Edward's "Words, Facts and Phrases," Frey's "Sobriquets and Pseudonyms," Wheeler's "Noted Names of Fiction" and "Familiar Allusions," Oliphant's "Queer Questions," Southwick's "Quizzism and its Key."



## American Notes and Queries.

### Good Words from the Press.

"American Notes and Queries" is the title of a particularly interesting publication, the initial number of which has just been issued by W. S. and H. C. Walsh, of Philadelphia. It is a compendium of useful knowledge that is alike valuable to the scholar and the skimmer over. One of the most attractive features is the thousand dollar prize questions, which, apart from the pecuniary inducement, are a healthy mental stimulus for any student.—*The N. Y. Graphic*.

"The "Apologia," which introduces the first number of AMERICAN NOTES AND QUERIES (619 Walnut Street), is a work of supererogation. Doubtless the public will be prompt to see this and extend to the meritorious little weekly the cordial welcome it deserves. A lengthy and curious discussion of the quaint adage that "Nine tailors make a man" aptly opens this initial issue; then follows the collection of interesting "Queries," and their more interesting answers. Finally, there is exposed the liberal terms of the tempting \$1000 prize questions. It is plain that NOTES AND QUERIES is in the hands of capable editors, who will make it worthy of the best and widest patronage.—*Philadelphia Press*.

The first number of *American Notes and Queries* has appeared, edited by W. S. and H. C. Walsh, 619 Walnut street, Philadelphia. It consists of 12 pages, *Lippincott* size, and contains articles that must

commend it to all persons of a literary taste.—*Norristown Herald*.

"NOTES AND QUERIES" has long been the name of a valuable English publication, and now we are to have one of the same tenor and title in this country. It is issued in Philadelphia, and its editors are well-known literary gentlemen. It resembles its older brother in general appearance, and like it promises to become an interesting publication. It invites queries on literary, historical and archaeological questions. It is a publication we would like to see succeed.—*Lancaster New Era*.

There are three things that ought to insure the success of AMERICAN NOTES AND QUERIES, the first number of which has recently been issued: The field for just such a weekly, its low price, considering the value of its contents, and the names of William S. and H. C. Walsh as its editors. As a medium of conveying valuable information upon subjects, the outlines, of which are familiar to the mass, while the substance remains a mystery even to the student, AMERICAN NOTES AND QUERIES fills a niche in current literature that heretofore has been blank. It opens its pages to the seeker after knowledge with the promise that he shall not seek in vain, though his inquisitiveness range as wide as thought. Money prizes are offered for research that must of itself prove a benefit to the subscriber whether he is successful or not. The prize questions are not to puzzle the competitor, for with each is given a hint where the reader may begin his investigations after a solution. Its success waits upon desert AMERICAN NOTES AND QUERIES has come to stay.—*Philadelphia-Call*.

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## Notes.

THE SENSE OF PRE-EXISTENCE.

II.

In our last number a half-hearted approval was given to Dr. Wigan's theory of the duality of the brain, by which he explained the mysterious feeling which comes over all of us as of some apparent recollection of a previous life. But William Hone, the parodist and author of the "Every-day Book" has given a personal experience which refuses to be explained on this hypothesis. He says that one day he had to make a call in a part of London which was quite unknown to him. He was shown into a room to wait, and, on looking round, remarked to his astonishment that everything appeared perfectly familiar: "I seemed to recognize every object. I said to myself, 'what is this? I was never here before, and yet I have seen all this; and, if so, there is a very peculiar knot in the shutter.'" He turned back the shutter and found the knot! "Now, then," thought he, "here is something I cannot account for on my principles [he had been a materialist]; there must be some power beyond matter." The thought then suggested never left him till he was brought out from "the horror of great darkness," the atheism of which he ever after spoke with shuddering memories.

The fact that Hone proposed to himself as a test of the reality of his impression, the finding of a certain knot in the wood of a window shutter which he never before could have seen, and that he actually

did discover it is not explicable on Dr. Wigan's hypothesis.

The subject is an interesting one, and any personal experiences which readers of the *American Notes and Queries* care to supply would be gladly welcomed.

Dr. Wigan, in the book formerly quoted, gives this as his own experience:

"The strongest example of this delusion I ever recollect in my own person was at the funeral of the Princess Charlotte. . . Several disturbed nights previously, and the almost total privation of rest on the night immediately preceding it, had put my mind into a state of hysterical irritability, which was still further increased by grief, and by exhaustion for want of food. . . I had been standing for four hours, and on taking my place beside the coffin in St. George's Chapel, was only prevented from fainting by the interest of the scene. . . Suddenly, after the pathetic *Miserere* of Mozart, the music ceased, and there was an absolute silence. The coffin, placed on a kind of altar covered with black cloth, sank down so slowly through the floor, that it was only in measuring its progress by some brilliant object beyond, that any motion could be perceived. I had fallen into a sort of torpid reverie, when I was recalled to consciousness by a paroxysm of grief on the part of the bereaved husband, as his eye suddenly caught the coffin sinking into its black grave formed by the inverted covering of the altar. In an instant, I felt not merely an *impression*, but a *conviction*, that I had seen the whole scene before, and had heard the very words addressed to myself by Sir George Naylor. . . Often did I discuss this matter with my talented friend, the late Dr. Gooch, who always took great interest in subjects occupying the debatable region between physics and metaphysics, but we could never devise an explanation satisfactory to either of us. I cannot but think that the theory of two brains affords a sufficient solution of this otherwise inexplicable phenomenon."

In 1857 a discussion of this question was started in the *English Notes and Queries* and produced one or two papers

that are worth reviving. One correspondent tells the following story about himself:

"About four years ago, I suffered severely from derangement of stomach; and upon one occasion, after passing a restless and disturbed night, I came down to breakfast in the morning, experiencing a sense of general discomfort and uneasiness. I was seated at the breakfast table with some members of my family, when suddenly the room and objects around me vanished away, and I found myself, without surprise, in the street of a foreign city. Never having been abroad, I imagined it to have been a foreign city from the peculiar character of the architecture. The street was very wide, and on either side of the roadway there was a foot pavement elevated above the street to a considerable height. The houses had pointed gables and casemented windows overhanging the street. The roadway presented a gentle acclivity; and at the end of the street there was a road crossing it at right angles, backed by a green slope, which rose to the eminence of a hill, and was crowned by more houses, over which soared a lofty tower, either of a church or some other ecclesiastical building. As I gazed on the scene before me I was impressed with an overwhelming conviction that I had looked upon it before, and that its features were perfectly familiar to me; I even seemed *almost* to remember the name of the place, and whilst I was making an effort to do so a crowd of people appeared to be advancing in an orderly manner up the street. As it came nearer it resolved itself into a quaint procession of persons in what we should call fancy dresses, or perhaps more like one of the guild festivals which we read of as being held in some of the old continental cities. As the procession came abreast of the spot where I was standing I mounted on the pavement to let it go by, and as it filed past me, with its banners and gay paraphernalia flashing in the sunlight, the irresistible conviction again came over me that I had seen this same procession before, and in the very street through which it was now



passing. Again I *almost* recollected the name of the concourse and its occasion; but whilst endeavoring to stimulate my memory to perform its function, the effort dispelled the vision, and I found myself, as before, seated at my breakfast table, cup in hand. My exclamation of astonishment attracted the notice of one of the members of my family, who inquired 'what I had been staring at?' Upon my relating what I have imperfectly described, some surprise was manifested, as the vision, which appeared to me to embrace a period of considerable duration, must have been almost instantaneous. The city, with its landscape, is indelibly fixed in my memory, but the sense of previous familiarity with it has never again been renewed. The 'spirit of man within him' is indeed a mystery; and those who have witnessed the progress of a case of catalepsy cannot but have been impressed with the conviction, that there are dormant faculties belonging to the human mind, which, like the rudimentary wings said to be contained within the skin of a caterpillar, are only to be developed in a higher sphere of being.

"It was long before I could find persons who had experienced what I have so often done in this way. It has many times happened to me, not like the feeling of pre-existence noticed by Lytton and Scott, but as if I had myself gone through precisely the same train of thought before, or as having spoken the same things, and had others join in the conversation and say the same, as had happened at some indistinct period before. I have found a few, but very few persons who testified that they had experienced the same curious sensation. It never occurred to me as in any way implying or connected with pre-existence, but it is sufficiently strange and unaccountable to have a strong vivid recollection come upon us that we have thought and spoken, and that others have spoken with us, precisely in the same order and connection as at the time present. This feeling I have had very frequently, but of course it has been oftenest with reference to trains of thought alone. I may add that not unfrequently it has

happened to me in a dream, to feel that I had dreamed exactly the same before."

Another correspondent suggests that, under certain conditions, the human mind is capable of foreseeing the future. "May we not suppose," he continues, "that in dreams or waking reveries we sometimes anticipate what will befall us, and that this impression, forgotten in the interval, is revived by the actual occurrence of the event foreseen?" In the "Confessions" of J. J. Rousseau he points out a remarkable passage to support this theory. Rousseau tells us that in his youth, taking a solitary walk, he fell into a reverie, in which he clearly foresaw "the happiest day of his life," which occurred seven or eight years afterwards: "I saw myself, as in an ecstasy, transported to that happy time and to that happy spot, where my heart, possessed of all the gladness it could hold, tasted it with inexpressible rapture without even dreaming of the voluptuousness of the senses. I do not remember ever to have projected myself into the future with more force and illusion, and what struck me most in recalling this reverie when it was realized, was to find everything exactly as I had pictured it. If ever the dream of a waking man had all the appearance of a prophetic vision, that assuredly was the dream." (Confessions. Part I. Book 3.) In the sixth book he describes how the day-dream was realized at a *fête champêtre* in the company of Madame de Warens, at a place which he had not previously seen: "The soul-feeling which I experienced, all we said and did that day, all the things which struck me, recalled to me the sort of day-dream which I had had at Annecy seven or eight years before, and which I have described in its proper place. The correspondence was so exact, that in thinking over the matter, I was moved even to tears."

Now, if Rousseau, on the second of these occasions, had forgotten the previous one, saving a faint remembrance of the ideas he had then conceived, it would simply have appealed to him as the familiar experience which we have called the "sense of pre-existence."

# THE TRIBOULET OF REAL LIFE AND OF FICTION.

Triboulet (1479-1536) was the court-jester of Louis XII. and Francis I. His real name was Feurial. It is said that one day Louis XII, learning that his attendants had abused and maltreated a poor hunchback, sent for the man to make amends to him. This man was Feurial. The king was so much amused by the odd combination of wit and deformity that he retained the hunchback as his buffoon. It was then he assumed the name of Triboulet.

After the death of Louis XII. he was received into even greater favor by Francis I., and became a conspicuous figure in that monarch's court. He is frequently mentioned in the prose and verse of the period. Jean Marot has left us an epigram describing his appearance and characteristics. "Triboulet," says this authority, "was a fool with an unsightly head, as wise at thirty as on the day he was born; with a small forehead and large eyes, a big nose and squatty figure, a flat, long belly, and a hump back. He mocked, sang, danced, and preached in derision of every one, but so pleasantly, that no one was angered by it." The last assertion must be taken with a grain of salt, for Triboulet is said to have frequently raised anger and enmity by his sallies. Rabelais introduces Triboulet in his "Gargantua and Pantagruel." A mock litany, extending to 106 versicles and the same number of responses, is chanted by Pantagruel and Panurge in chapter xxxvii of book third in celebration of the qualities which entitle Triboulet to the nickname of Morosophe or wise fool. Bonaventure Desperriers, in his tale "Of The Three Fools, Caillete, Triboulet, and Polite," calls Triboulet "a fool of 25 carats."

A number of Triboulet's sarcasms have descended to our day. But it is impossible to say how far they are genuine, for, like many other jesters, Triboulet had to father all the fugitive jokes of the period. Thus, when Charles V. asked and obtained leave to pass through France, Triboulet, it is said, solemnly wrote his name down

in his fool's register, for having thus delivered himself into the power of his rival. "But suppose," said Francis, "I allow him to pass in safety?" "Then," answered the fool, "I shall efface his name and insert yours." Now substantially the same jest is recorded by Brantome as having been uttered by a fool at the Spanish court, and the Spanish story is probably of Moorish origin, as it may be found in a Turkish book of the seventeenth century, "The Counsels of Nabi Effendi." It may be remembered that Scott borrows the witticism for the jester Le Glorieux in "Quentin Durward."

Victor Hugo revived the fame of Triboulet by making him the central figure of his drama "Le Roi s'Amuse." But Hugo's Triboulet is very different from the Triboulet of history. He is no good-natured jester, he is a venomous cynic, whose deformity and social degradation have so alienated him from his kind that he hates them and finds pleasure in wounding them with poisoned shafts of ridicule. His one redeeming feature is his love for his daughter which makes him at last a pathetic and almost a heroic figure. Hugo has thus explained his own meaning in this character: "Take the most monstrous physical deformity, place it in the meanest and most degraded social position; give this creature a soul, and breathe into this soul the sentiment of paternity. The degraded creature will become sublime, the little creature will become great." In the "Fool's Revenge" of Tom Taylor and in Verdi's opera of "Rigoletto," both founded on "Le Roi s'Amuse," Hugo's jester changes his name without changing his nature. Triboulet also figures in other plays which owed more or less of their inspiration to Hugo, "The Son of Triboulet" vaudeville by Coignard Brothers (1835), "One Hour of Royalty" comic opera by Saint-Alme and Roux (1871), etc.

## BASILISK.

The basilisk, famous in ancient and mediæval folklore, was a fabulous animal, gifted with marvellous powers of destruction. It was usually represented as an



eight-limbed serpent or small dragon, sometimes with wings and sometimes without, the wings being variously like those of a bat, a grasshopper, or a butterfly. Upon its head was a circle of white spots resembling a crown. It was probably from this decoration that it derived its name of basiliscos or little king. The cockatrice, a species of basilisk, possessed in addition a crest or comb like a cock's. Pliny assures us the basilisk had a voice so terrible that its sound struck terror to all other serpents. The Bible (Psalms, etc.) classes it with the lion, the serpent and the dragon as among the most formidable of creatures. It was said that its bite was poisonous, that its breath was suffocating, that no plant (with one exception) could live in the neighborhood of its lair, that its dead body, suspended in a temple, would prevent swallows from building their nests there, and spiders from weaving their webs. But its most remarkable attribute was its eye, with which it darted death at every creature it looked upon. So fatal was its gaze, that it would itself die on seeing its reflected image in a mirror. In the mediæval romance of "Alexander the Great" it is related that a basilisk, having constituted itself the champion of an Asian city which that hero was besieging, climbed upon the ramparts and slew no less than two hundred Macedonians upon whom it fixed its eyes.

It is true, that according to some authorities, the eye of a basilisk lost its power in case man or animal caught sight of it first. It was even said that in that case the basilisk would die. Thus Dryden,

Mischiefs are like the cockatrice's eye,  
If they see first, they kill, if seen, they die.

But the balance of chances was in the monster's favor. A simultaneous look was as fatal to the basilisk's victim as a prior one. Another not infrequent superstition was that women were beyond its power, and could seize it with impunity. Among animals the weasel was unaffected by the glance of its eye, and could attack it successfully, for when wounded by the basilisk's teeth it found a ready remedy in

rue, the only plant the monster could not wither. But its most dangerous enemy was the cock, the sound of whose crowing would kill it. Hence travelers were wont to take that bird with them in passing over regions that were infested with basilisks. Still, with all allowances, the basilisk was a sufficiently dangerous creature to make it matter for congratulation that it was necessarily a no very common one. For popular legend held that it was hatched by a toad from an egg laid by an old cock—a rare fruit among even the oldest cocks. At a time when the belief in basilisks was most extended, that is no record of a live one ever having made its appearance, though dead ones were occasionally sold by vendors of curiosities.

#### CAPTAIN KIDD.

Captain William Kidd, the famous pirate whose exploits have been celebrated in poetry and romance, was a real character, and the plain facts of his history are as follows: He was born somewhere in New York State about 1655, and appears to have followed the sea from his youth. His fame as a skilful shipmaster was so great that in 1695 he received a commission from William III. as commander of the *Adventure Galley*, which had been fitted out by a company, in which the king and several prominent noblemen were shareholders, for the suppression of piracy and also for profit, to be derived from recaptures. Sailing from Plymouth, England, in the spring of 1696, Kidd cruised for some months along the American coast, and then sailed for the East Indies and Africa. During the voyage he determined to turn pirate himself, and, finding his officers and crew (numbering some 150) were willing to join him, he began plundering whatever ships he found off Malabar and Madagascar. He returned to New York in 1698 with a great deal of booty; buried a portion of it on Gardiner's Island, and then went to Boston, where he appeared, with characteristic audacity, in the streets, believing that he could, under his commission, clear himself of any charge of piracy that might be brought against him. The enormity of

his outrages had appalled England, and caused the Earl of Bellamont, then Governor of Massachusetts and New York, and one of the shareholders in the *Adventure Galley* enterprise, to have Kidd apprehended and conveyed to London. As it was very hard to prove him a pirate, he was arraigned for killing one of his crew, John Moore, by striking him with a bucket during a quarrel, and, after an obviously unfair trial, he was condemned and hanged. The treasures he had left—about 800 ounces of gold, 900 ounces of silver, and several bags of silver ornaments—were secured by Bellamont; but in the vulgar belief these formed an insignificant portion of his plunder, which imaginative persons have been seeking ever since.

#### IANTHE.

Ianthe, in classical mythology, was the maiden for whose sake Iphis was changed into a youth. In modern literature the name Ianthe seems to have been first used by Sir William Davenant, who conferred it upon a character in his "Siege of Rhodes." Pepys in his diary often refers to Mrs. Betterton as "Ianthe," that being one of the parts in which he most admired her. It was Shelley and Byron, however, who made the name familiar to all readers of English. Shelley's Ianthe is the maiden to whom Queen Mab (in the poem of that name) appears in a dream. Byron's Ianthe, to whom he dedicated his "Childe Harold," in the introductory stanzas written in 1813, was Lady Charlotte Harley. Both these poets seem to have been indebted for the name to Landor's early amatory verses addressed to Miss Sophia Jane Swift, afterwards the Countess de Molandé. In Byron's case Landor resented the appropriation, as the following verses, given in Colvin's monograph on Landor, will show:

Ianthe, who came later, smiled and said,  
I have two names and will be praised in both;  
Sophia is not quite enough for me,  
And you have simply named it, and but once.  
Now call the other up. . . .

I went and planted in a fresh parterre  
Ianthe; it was blooming, when a youth  
Leaped o'er the hedge, and snapping at the stem  
Broke off the label from my favorite flower,  
And stuck it on a sorrier of his own.

#### Queries.

46. "In your article on 'One-Ninth of a Man,' you mention 'Le Sottisier de Nasr-Eddin.' Can you give me some information about Nasr-Eddin?" W. H. G.

Nasr-Eddin, sometimes known as the Turkish Eulen-Spiegel, is like his German fellow, the accepted type of the humor of a whole class of his countrymen. Like the German, too, his very existence has been called in question, and it is at least certain that he was not the author of all the jests attributed to him. According to some accounts he was a hodja or preacher, though others represent him as the courtjester of the Emperor Bajazet. He is said to have died in 1410, and his tomb is still shown in the town of Ak-shehr, where, it will be remembered, the defeated Ottoman emperor was secluded by his conqueror Tamerlane. A collection of the popular tales concerning this hero was published at Boulak in 1823, but they represent the most contradictory characteristics. Nasr-Eddin is sometimes a witty philosopher, sometimes an imbecile, and the laugh is as often against him as with him. Furthermore, the jests are many of them of great antiquity and a part of the universal folklore of humanity. The hodja is the fool who shoots at his own caftan by mistake for a robber, and when he discovers his error thanks God that he was not inside it or he must have been killed, and who, in attempting to pull the moon out of a well in which he sees it reflected, falls in himself and then looking skyward finds consolation in the thought that he has at least restored the moon to its place. He is also the clever hero of anecdotes like the following: A peasant presented him with a hare which was turned into soup, next week the peasant called and was hospitably treated, later some of his neighbors came and they were also feasted, but when fresh visitors arrived, claiming that they were neighbors of the neighbors of the man who had given the hare, Nasr-Eddin gave them only a cup of water apiece, explaining that it was the sauce of the hare. Perhaps as good a



story as any in the book is that of the hodja's addressing a congregation from the pulpit and asking them, "Oh, my people, do you know what I am about to say to you?" The people answered, no. "Then," said the hodja, "it is useless for me to teach people so ignorant." Next week he repeated the same question and the people, mindful of their former experience, replied, "Yes, we do!" "Then," said Nasr Eddin, "it is needless that I should repeat it to you." A third time the question was asked, and the people, after some hesitation, cried in reply, "Oh, hodja! some of us do and some of us do not!" "Then," said Nasr-Eddin, "let those who know tell those who do not." The jest-book of Nasr-Eddin was translated into German in 1857 and into French in 1876.

47. "Who was the Solitary of Shawmut?" A. G.

A name popularly given to William Blackstone or Blaxton, the first white settler on the spot now occupied by the older portion of Boston—Shawmut being the Indian name of that locality. Blackstone is said to have been a graduate of Cambridge, who had taken orders in the Church of England, but outgrowing his early convictions, had embarked with the Puritans in search of the religious liberty denied him in the old world. He soon became disgusted with the illiberality and intolerance of the "Lord's brethren," as he styled his fellow emigrants, and withdrew to the wilderness in 1628, living as a hermit until his death in 1675. In the poem of "Boston Common" Holmes makes an allusion to Blackstone and to the popular tradition that he used to ride about the country on a brindle cow. Motley wrote a tale called "The Solitary of Shawmut," which may be found in Drake's "Legends of New England."

48. "Why are laymen who are active in church affairs, sometimes called 'pillars of the church?'" C. G.

In the towns of New Haven, Milford, and Guilford, in the New Haven Colony (now in Connecticut), the Puritan

churches at first had each seven lay officers called "pillars." On June 4, 1639 the Rev. Mr. Davenport preached at New Haven, a sermon, upon the text (Proverbs ix 1:)—"Wisdom hath builded her house; she has hewn out her seven pillars." This sermon was followed by the first election of the seven pillars.

49. "Who was the author of the expression 'The great Panjandrum with the little button on top,' which I have frequently heard used to ridicule displays of affectation and self-importance?" S. C.

This phrase occurs in a farrago of nonsense written by Samuel Foote, the dramatist and comedian, to test the memory of one who boasted that he could learn anything by heart on hearing it once: "So she went into the garden to cut a cabbage leaf to make an apple pie; and at the same time, a great she-bear coming up the street pops its head into the shop—What! no soap? So he died, and she very imprudently married the barber; and there were present the Picinnies and the Joblilies and the Garulilies and the Great Panjandrum himself with the little round button at top. And they all fell to playing the game of 'catch as catch can' till the gunpowder ran out at the heels of their boots."

50. "Can you tell me why *Commencement Day* is so called? It is a case of 'lucus a non lucendo,' for it occurs at the end, not at the commencement of the collegiate course or of a scholastic year?" J. M. G.

The origin of the term is clearly set forth by a contribution to the *Atlantic Monthly* for June, and we cannot give a more satisfactory answer than by quoting a portion of his article:

"... The origin of this word must be sought farther back than the history of even the oldest American university extends, for it was a part of the endowment of college words and customs which the 'school at Cambridge' received from England. It appears that the degrees of Master and Doctor are much older than that of Bachelor, and were granted in the early universities to those who had satisfactorily completed the trivium and

the quadrivium, and who were consequently deemed competent to teach others. Says Professor Laurie, in his *Rise and Early Constitution of Universities*, 'Graduation was, in the mediæval universities, simply the conferring of a qualification and right to teach (or, in the case of medicine, to practice).' Commencement, then, existed at first for those taking what are now called the higher degrees, and was the time when young men ceased to be pupils, and commenced to teach. The bachelor's degree marking the end of the trivium, or preparatory course, was first given at Paris; and it seems that the bachelors were required to serve an apprenticeship at teaching, as a part of their preparation for the master's degree. The student having performed the requirements of the trivium, 'he was,' says Professor Laurie, 'named a bachelor by the masters of that subject, and had now the right to wear a round cap, and not only the right, but the obligation, to teach freshmen. He was then said *incipere in artibus*.' Hence, even when extended to the graduation of bachelors, Commencement still carried the implication of commencing to teach. The requirement that all graduates should serve as teachers was gradually relaxed, till teaching was made entirely optional, and Commencement came to be, as at present simply the occasion when degrees of all grades were conferred. In 'The Universal Pronouncing Dictionary,' edited by Thos. Wright, Commencement is defined as 'The time when students in colleges *commence* bachelors; a day in which degrees are publicly conferred on students who have finished a collegiate education. At Cambridge, the day when masters of art and doctors complete their degrees.'

51. "What was the Kitchen Cabinet?"

J. R. M.

A name derisively applied to three friends of President Andrew Jackson—Francis P. Blair, editor of the *Globe*, administration organ, Amos Kendall, one of its chief contributors, and Isaac Hill, of New Hampshire. Jackson frequently held private consultations with these gen-

tlemen, admitting them by a back door, so as to avoid observation, and the Whig party held that it was by their advice that so many Whigs were removed from office to make room for Democrats. The following rhymes were very popular at the period:

King Andrew had five trusty 'squires,  
Whom he held his bid to do;  
He also had three pilot-fish  
To give the sharks their cue.

There was Mat and Lou and Jack and Lev,  
And Roger of Taney hue,  
And Blair, the cook,  
And Kendall chief cook,  
And Isaac, surnamed the true.

The five squires were Martin Van Buren, Secretary of State; Louis McLane, Secretary of the Treasury; John Branch, Secretary of the Navy; Levi Woodbury, Branch's successor, and Roger B. Taney, Attorney General.

52. "Who was St. Honorat? I cannot find him in Mrs. Jameson's or Mrs. Clement's hand books of monastic lore."

A. S.

St. Honorat, who has given his name to one of the Holy Isles of the Mediterranean lying in the Gulf of Frejus, was born in Upper Gaul (Belgium) in the fourth century. He early practiced abstinence and self-mortification. One day, while he was a mere boy, his family and friends rallied him at table because he would eat no meat. "Eat now," they said, "and perhaps after a while we may be able to catch fish for you on top of this mountain." Soon after one of them went out to the spring for water and lo! when he returned a fish was found in the pitcher. On arriving at manhood the saint determined to withdraw from the sinful world, and with a chosen body of companions he found his way to the isle now called by his name. He had a sister Marguerite, who loved him so much that she followed him to his retreat. As Honorat and his fellow ascetics had vowed themselves to solitude, he could not allow Marguerite to take up her abode with him, but in compliance with her urgent request, found a home for her in the island now called



by her name. He promised to come and see her only when the almond tree blossomed. The time of waiting was very dreary to the lonely Marguerite till the Lord took pity on her and listened to her prayers and made the almond tree miraculously blossom once a month. St. Honorat remained in the island from 410 to 426, when he was appointed Archbishop of Arles. He died Jan. 16, 429.

53. "I read in a collection of short stories in French, some time ago, a little thing called 'Psyche Zenobia,' in which reference was made to a fact which was not known to me, or to any one to whom I have mentioned it, viz., that the original Muses were *not* nine, but three, and their names were given as Mnemè, memory; Meletè, meditation, and Aodè, song. Can you tell me, through your valuable journal, anything about this? I have not hunted the subject up very thoroughly, but such reference books as I happen to have at hand make no reference to it at all."

S. D. S., JR.

The idea of the *nine* Muses is a comparatively modern development (if that can be called modern which dates back at least as far as Hesiod). Originally the Muses were a variety of nymphs, the spirits of nature who live in fountains and forests, and they especially favored the holy springs of Helicon and elsewhere whose waters communicated the poetical faculty. The semi-mythical Thracians, who are said to have originated their worship, survived in Greek memory as a race of bards, and so the differentiation of this group of nymphs into patrons of music and poetry is readily comprehensible. But it was long before their number was definitely settled as nine. In art itself, which is essentially conservative, they appear originally as three, and are so sculptured on the most ancient bas-reliefs, their attributes being the flute, the lyre, and the lute. Later they are increased to nine. Three Muses were adored at Delphi, personifications of the three strings of the lyre; in Sicily there were seven; in Athens it appears there were at one time eight. Every district

had its own names for them, which were many and confusing. Homer, himself, speaks sometimes of one Muse, sometimes of many, although in the "Odyssey" (xxiv. 60) he expressly places the number at nine, without giving their names. Hesiod, before Homer, had fixed the same number, and the names he used came to be gradually adopted, until now they have become part of universal literature.

54. "What is the origin of the expression 'Hobson's choice?'" W. H. T.

The following classic explanation of the term may be found in Addison's and Steele's *Spectator*, No. 509: "Tobias Hobson was the first man in England that let out hackney-horses. When a man came for a horse he was led into the stable, where there was a great choice, but he obliged him to take the horse which stood next to the stable door, so that every customer was alike well served according to his chance, whence it became a proverb, when what ought to be your election was forced upon you, to say, 'Hobson's choice.'"

55. "What became of the Black Rood of Scotland?" L. O.

There was a famous gold cross so called, believed to contain a piece of the true cross, which was brought to Scotland by Queen Margaret in 1067 and held in reverence by the whole Scottish people. But after the Reformation it mysteriously disappeared, and no one has been able to give a satisfactory explanation as to what became of it.

56. "On the southeastern coast of Malta there is a cave known as Hassan's Cave. Can any one give us the biography of Hassan?" L. M. G.

Har Hassan was a semi-fabulous person who is variously represented in local tradition as a hermit, a pirate, a petty king, a chivalrous knight and a gigantic goblin. The more likely, or at least the most modest, story simply describes him as a native of Barbary, who, in company with his daughter, fled to the island of Malta. There he devoted himself to the education of his beloved child. When she

grew up she was affianced to a prince of the country, but died before she could marry him. The heart-broken Hassan fled from the haunts of men and took up his abode in the cave, where he remained until his death.

57. "In an article on Breton folklore, cut out of an old magazine, I find an allusion to Marie de Keroulas. Who was the lady?"

H. D. P.

Marie de Keroulas is the titular heroine of a ballad still very popular with the Breton peasants, who sing it to a simple air, possibly contemporaneous with the poem. The author is unknown. Marie de Keroulas is in love with Kerthomas and is beloved by him. But her mother, a widow, who had at first favored his suit, turns against him when the rich and powerful Marquis of Mesle comes to woo the maiden. Marie employs tears and entreaties in vain, the mother is obdurate; and the submissive daughter yields to her iron will, gives her hand to the Marquis, and dies of grief a short time after. The mother then reproaches herself bitterly for her cruelty and retires to a nunnery. The story is told in verses that are rude and inartificial, but full of simple pathos.

58. "What is the origin of the phrase, 'A Mutual Admiration Society?'"

W. H. G.

The name was first applied by American newspaper humorists to a friendly circle, self-styled the "Five of Clubs," which George S. Hillard, Henry R. Cleveland, Prof. C. C. Felton, Charles Sumner, and H. W. Longfellow established at Cambridge in 1836. The point of the jest lay in the fact that as literary men they all had good chances, of which they liberally availed themselves, to speak well of each other's books in the Reviews. After Cleveland's early death Dr. S. G. Howe the philanthropist, become one of the club.

59. "I have somewhere seen a story or a poem about a son who maltreats his father, and at a certain stage in the maltreatment the father begs his son to stop, for

he had done as badly but no worse to his own father. What is the story?" G. G.

Our correspondent may be thinking of Browning's "Halbert and Hob." ("Dramatic Idyls" 1879), Halbert and Hob, fierce father and fierce son, have a wrangle which ends by the son seizing his father with the intention of flinging him out of the house. The old man becomes strangely passive until his son has dragged him to a certain turn in the stairs, when he tells him to stop, that he had not dragged his father any further than to there. The warning has its effect. It is Christmas night. They pass it silently together. Dawn finds the father dead in his chair, and the son terrified into a premature and harmless senility. The poem is founded upon a story that is very widely diffused. In the preface to his "Guardian Angel," Holmes quotes a story from Jonathan Edwards the younger, of a brutal wretch in New Haven, who was abusing his father, when the old man cried out, "Don't drag me any further, for I didn't drag my father beyond this tree." Precisely the same tale is told by one of the characters of Bjornson's "Arne" as having happened in Sweden. A variant occurs in a German folktale. A man treated his old father very cruelly, giving him only refuse to eat in a wooden platter. One day the man saw his little child playing with a piece of wood. "What are you doing?" he asked, "I am making a wooden platter," said the child, "to give you to eat out of when you are old," an answer which opened the man's eyes to his own wickedness.

### Referred to Correspondents.

60. Perhaps some time you will have space to ask who originally said "Eternal vigilance is the price of liberty" and *where*. It has been variously attributed to Jefferson, Patrick Henry, Thomas Paine, and others, but I have not been able to run it down when I have looked for it.

C. H. P.

[Bartlett's "Familiar Quotations" says simply "author unknown."—Ed.]



61. Which is the earliest appearance in this country of the tale of the impious village? Briefly summarized—a procession derisively imitating the entry of Christ into Jerusalem is punished by sudden destruction or something approaching it. It has been told of New Ulm and Peshtigo. I do not know of other instances.

W. H. BABCOCK.

62. What is the Electrical theory of the universe? L. O.

63. What is the Key of Death? L. O.

64. What is a Myth? There seems to be a great difference in the way the word is understood, even by leading investigations and writers. The collection and discussion of definitions thus far offered might help to clear the way for one on which there could be general agreement. Without such agreement "comparative mythology" is rather absurd. W. H. B.

65. In the *North American Review* for December, 1886, "Arthur Richmond" in his letter addressed to the President uses the following expression: "As the impalpable dust that gathers upon the heaped up rocks that line the rayless chambers of Nickajack."

Can any of your readers tell me what are "the rayless chambers of Nickajack" and what is the reference to the "heaped up rocks?"

D. W. NEAD.

### Communications.

TAILORS. (A. N. and Q., Vol. 1, page 1.) Your interesting dissertation in your first number upon "One-Ninth of a Man," calls to mind this anecdote, which I give from memory:

When James the Second, then Duke of York and Albany, was returning to England by sea from his administration—as Mal-administrator of Affairs in Scotland—a storm arose and the ship in which he had put to sea, foundered. All that could do so, took to the boats, but they were not many in number. Near that in which James, some valuable MSS. in hand, was seated, the ship's tailor was seen struggling for life with the waves. With the unfortunate aptitude for doing a kind act

ungraciously which distinguished this most thoroughly English of any of the sovereigns between Elizabeth and George the Third, James cried out: "Take him on board, poor devil; he's only the ninth part of a man." The tailor was saved, but he never forgave the man whose fiat saved him. "Contempt," says the proverb, "will pierce through the shell of a tortoise." James's brother, Charles, would, with a good-natured expression of regret, have let the malevolent fracture of a man sink, perhaps much flattered and consoled by the royal sympathy. As it was, he lived to recognize the last of the Stuart kings after his first flight from the capital; and it was he who betrayed him to the Feversham fishermen who detained him prisoner till he was taken back as a captive to London; a piece of vindictive officiousness for which we may be assured James's son-in-law did not feel it necessary to ennoble the tailor by raising him to the Peerage.

M. A. C.

RED HAIR. (A. N. and Q., Vol. 1, page 29.)—I call your attention to the fact that in Soest in the "Redland" of Westphalia, where the *Vehm-gericht* used to sit under the old trees, still standing, there is in the townhall the records reaching for seven centuries back. I hid there for a week with Richter Rocholl, and through his influence all the records were shown and explained to me. There were lots of curious things; but among them there was this, that in the register of every witch-burning, there was a lock of the witch's hair preserved as an evidence of her guilt—this lock was uniformly red. They are retained in the Soest archives to this day—I saw the locks and handled them.

J. HUNTER.

21. JOHN COMPANY. (A. N. and Q., Vol. 1, page 11.) I find, in Wheeler's "Noted Names of Fiction," the following, which may give W's question some answer. "A popular nick-name among the native East Indians, for the East India Company, the abstract idea involved in the name being above their comprehension." May it not have been derived from John Bull?

R.

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## THE FOURTH DECADE.

## 31. Whence the word "Log-rolling?"

Bartlett's "Americanisms."

## 32. Whence the word "Gerrymandering?"

*Ibid.*

## 33. What is the story of Longfellow's "King Robert of Sicily?" And trace its origin.

"Gesta Romanorum."

## 34. Who was St. Gris, whom Henry IV was fond of invoking?

"Our Small Ignorances" Cornhill Mag. Jan., 1888.

## 35. Whence the Sandwich—both the name and the thing?

## 36. What is the story of Nicrotis's tomb?

Herodotus. Plutarch tells a similar story of Semiramis.

## 37. Whence the expression "Let her go Gal-lagher!"

## 38. Who was Mrs. Partington?

"Quizzism and its Key." Sidney Smith's "Essays," Wheeler's "Noted Names of Fiction."

## 39. What was the story of Inkle and Yarico, and who utilized it in literature?

Addison's *Spectator* No. 11.

## 40. Whence the expression "Sancta Simplicitas"?

Bents "Familiar Short Sayings" p. 284.

Competitors may be assisted by the following classified list of reference books.

ENCYCLOPÆDIAS: The "Britannica," "Chambers's," "Appleton's," "Johnson's," the "International," etc.

BOOKS OF QUOTATIONS: Bartlett's "Familiar Quotations" and "Shakespeare Phrase-book," Bent's "Familiar Short Sayings of Great Men," Hoyt-Ward's "Encyclopædia of Practical Quotations," Kelly's "Proverbs of All Nations," Bohn's "Polyglot of Foreign Proverbs."

MYTHOLOGY AND FOLK-LORE: Smith's "Dictionary of Greek and Roman Biography and Mythology," Lang's "Custom and Myth," "Myth and Ritual," and annotated edition of Perrault's "Tales,"—Fisk's "Myth and Mythmakers," Cox's "Aryan Mythology," Brewer's "Dictionary of Miracles," Clement's "Handbook of Legendary Art," Dwyer's "Folk-lore of Shakespeare," McAnally's "Irish Wonders," Crane's "Italian Popular Tales," Clouston's "Popular Tales and Fictions," Anderson's "Norse Mythology."

MISCELLANEOUS: *Notes and Queries* (England) with its supplementary indices to every series of 12 volumes; Brewer's "Reader's Handbook" and "Dictionary of Phrase and Fable," Edward's "Words, Facts and Phrases," Frey's "Sobriquets and Pseudonyms," Wheeler's "Noted Names of Fiction" and "Familiar Allusions," Oliphant's "Queer Questions," Southwick's "Quizzism and its Key."



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## Notes.

### THE BOWIE-KNIFE AND ITS INVENTOR.

The bowie-knife was the invention of Col. James Bowie, a famous frontiersman who was born in Logan county, Ky., in 1796. In 1814 he settled on a small piece of land, where he lived by lumbering, fishing and hunting, soon afterwards made considerable money by speculating in negroes and in real estate, removed to Texas and married the daughter of ex-Governor Berrymena. In 1829-30 he engaged actively in the revolution in that country, and closed his career in the bloody battle of the Alamo. His knife is said to have been invented while he was confined to his bed in the city of Natchez from the effects of a wound received in a border fray. He was a man of much mechanical ingenuity, and whittled from a piece of white pine the model of a hunting-knife, which he sent to two brothers named Blackman, in the city of Natchez, and told them to spare no expense in making a duplicate of it in steel. This was the origin of the dreaded bowie-knife. It was made from a large saw-mill file, and its temper afterward improved upon by the Arkansas blacksmith. It is said by Durand in his "History of the Philadelphia Stage" that the knife which Edwin Forrest used in "Metamora" was the original bowie-knife, and he tells this story about it.

Very many years ago Bowie owned a plantation at Bayou Terrebonne. A Spanish neighbor constantly annoyed the Colonel with petty insults until at last

his conduct became so unbearable that Bowie challenged the haughty hidalgo. The latter accepted and named knives as the weapons to be used, and also stipulated that the combatants were to be seated vis à-vis astride of a trestle, as on a horse, the four legs of the trestle to be buried about a foot in the earth, so that it could not by any possibility be overturned. Each of the principals was permitted to use in the duel whatever kind of knife he might select. Bowie had a short knife, with a broad blade, sharp at the point and with a razor's edge made for himself. When the combatants met on the ground named, Bowie's knife excited the ridicule of his adversary. The result, however, proved the superiority of the bowie-knife to the long Spanish *couteau-de-chasse* used by his antagonist. The men took their seats on the trestle, both naked to the waist. At the agreed-upon signal the Spaniard drew back his hand, armed with the long knife, to make a lunge. Bowie, however, thrust his knife straight forward into the body of his enemy and then drawing it quickly across, disembowelled the Spaniard in the twinkling of an eye. Bowie presented the knife he used in the duel to Edwin Forrest during a visit the great tragedian made to the Colonel at his plantation.

Among the many stories which are told of Bowie's generosity and reckless courage, two, at least, have not found their way into the published biographies, and are characteristic enough to be preserved.

At one time he was riding through the parish of Concordia, La., and saw a man lashing his slave with his whip. He told the man to desist. Being met with curses, he dismounted from his horse, wrested the whip from the master, and laid it over his shoulders. This led to a shooting match, in which the slave-owner was badly wounded. Bowie, after submitting himself to the law, paid the doctor's bill, purchased the slave at double his value, and gave him his freedom.

A Methodist preacher told this story to a writer in the *San Francisco Chronicle*. He was one of the first Methodist min-

isters sent to Texas by the Methodist Conference. He travelled on horseback, crossed the Mississippi below Natchez, and next day was overtaken by a horseman dressed in buckskin, armed with a rifle, pistol and knife. They entered into conversation, and he found him to be intelligent, pleasant and well acquainted with the geography of the country. Neither inquired the name or business of the other. Both were aiming at the same destination, Texas. Finally they reached a new town filled with wild, desperate characters from other states. The minister posted a notice that he would preach at the court house the first evening of his arrival there. At the hour named he found the rude structure thronged to overflowing—with men only. He gave out a hymn, and all joined in singing, and sang it well. But when he announced his text and attempted to preach one brayed in imitation of an ass, another hooted like an owl, etc. He disliked to be driven from his purpose and attempted again to preach, but was stopped by the same species of interruption. He stood silent and still, not knowing whether to vacate the pulpit or not. Finally his travelling companion, whom he did not know was in the house, arose in the midst and with stentorian voice, said: "Men, this man has come here to preach to you. You need preaching to, and I'll be—if he shan't preach to you! The next man that disturbs him shall fight me. My name is Jim Bowie." The preacher said that after this announcement he never had a more attentive and respectful audience, so much influence had Bowie over that reckless and dangerous element.

#### SPANISH ETIQUETTE.

Probably most readers remember Gilbert's "Bab Ballad" entitled "Etiquette." The account of the two Englishmen who, after being shipwrecked on a desert island, refuse to speak to each other because they have not been introduced is not half so ludicrous as the famous story of Philip III of Spain, which was thus told in the first edition of D'Israeli's "Curiosities of Literature."



"Philip III. was gravely seated by the fireside: the fire maker of the Court had kindled so great a quantity of wood that the monarch was nearly suffocated with heat, and his *grandeur* would not suffer him to rise from the chair; the *domestics* could not *presume* to enter the apartment, because it was against the *etiquette*. At length the Marquis de Potat appeared, and the King ordered him to damp the fire; but *he* excused himself, alleging that he was forbidden by the *etiquette* to perform such a function, for which the Duke d'Usada [*sic*] ought to be called upon, as it was his business. The Duke was gone out; the *fire* burnt fiercer, and the *King* endured it rather than derogate from his *dignity*. But his blood was heated to such a degree that an erysipelas of the head appeared the next day, which, succeeded by a violent fever, carried him off in 1621, in the twenty-fourth year of his age." The story has been gravely accepted by many historians, and has become a stock illustration in English literature. Yet historian after historian has shown that there is not an iota of evidence to support it, and indeed its absurdity is patent on the face of it. In the lifetime of D'Israeli, Bolton Corney pointed out that Philip III. of Spain died in his forty-third year, and not in his twenty-fourth, that though his death was undoubtedly caused by erysipelas, there was no historical foundation for D'Israeli's story, and that, as a matter of fact, the story itself took its rise in the lively imagination of certain French memoir writers.

D'Israeli, in the second edition of his "Curiosities," retained the story, changing only the final word "age" to "reign." In a preface to this edition, he accuses his critic of "vulgar arrogance and thoroughly ungentlemanlike style," and in his own modest gentlemanly way wonders how "this mole, who is very capable to grub, thus hardily ventured to a positive denial of this anecdote of Spanish etiquette." D'Israeli cannot deny that he had blundered in the matter of the King's age; but he refers to that not very recondite authority, "L'Art de Vérifier les Dates," as his authority for the story. The story

is given in that book, to be sure, but in a very different way, which would have been by no means too free for D'Israeli's not overly squeamish pen, and had D'Israeli really gone to it for information, he could not have fallen into error about the King's age.

In fact, the story, like that of William Tell, is a good old stock tale that has been related of many monarchs and many courts, and it undoubtedly was originally a pure invention. This is how it was told of the Queen of Louis XV. of France. One day she discovered a speck of dust on her bed and showed it to Madame de Luy-nes, her maid of honor. The latter sent for the *valet de chambre*, bed maker to the queen, that he might show it to the *valet de chambre*, bed maker to the king. The latter arrived at the end of an hour, but said that the dust was none of his business, because the bed-makers of the king made up the common bed of the queen, but were forbidden to touch the state-bed. Consequently, the dust must be removed by the officers of the household. The queen gave orders that they should be sent for; and every day, for two months, she asked if the dust had been brushed off, but they had not yet found out whose duty it was to remove the speck. Finally, the queen took up a feather duster, and brushed it off. Great was the scandal thereof, but no one dreamed of blaming the absence of the officers; they only found that the queen had been wanting in etiquette.

#### DOWNING STREET.

Downing Street, famous in London as the street whereon stands the official residence of the First Lord of the Treasury, was, strangely enough, named after a native American. George Downing, born in Boston, Mass., in 1624, graduated at Harvard College in 1642, and soon after went to England and became chaplain to Okey's Regiment of the Parliamentary army. Oliver Cromwell, taking a fancy to the young man, made him resident minister at the Hague, where he ingratiated himself with the exiled Stuarts. After the Restoration, he was made a baronet in 1663, and in

1667 Secretary to the Treasury, building himself a fine house in what Strype calls a "pretty, open place, having a pleasant prospect into St. James's Park, with a Tarras-walk." He subsequently built other houses there, and thus made the street, which is only a New York "block" in length. In 1684 he died, and his baronetcy expired with his grandson in 1764. Lee, Lord Litchfield, bought one of Downing's houses, and forfeited it to the Crown when he fled from England with James II. in 1688. George I. gave it to the Hanoverian Minister, Baron Bothmar, for life, and on the latter's death George II. offered it to Sir Robert Walpole, who would only accept it as an official residence to be forever attached to the office of First Lord of the Treasury. As the First Lord of the Treasury has usually been Prime Minister as well, Downing Street is often figuratively spoken of as the English government. Thus Hillard says: "Let but a hand of violence he laid upon an English subject, and the great British lion which lies couchant in Downing Street begins to utter menacing growls and shake his invisible locks."

#### ST. TAMMANY.

Tammany or Tammendy, corrupted from Tammenund, was a famous chief of the Lenni-Lenape or Delaware Indians, who flourished about the middle of the seventeenth century. Tradition represents him as a wise and just ruler over his tribe, an eloquent orator and a brave warrior, though he strove rather to lead his people into the paths of peace than those of war. His favorite motto was "unite in peace for happiness, in war for defence." Cooper has introduced him into his novel, "The Last of the Mohicans" (chaps. 28-29), where he presides at a council of his nation. Owing to the many virtues of this sachem and particularly to the great friendship for the whites which is ascribed to him, he was facetiously canonized, in the early days of the Revolution, and adopted as the tutelary saint of the new Republic. The process by which he degenerated from the patronage of the Republic to that of a mere wing of the Dem-

ocratic party was a curious one. On May 12, 1789, the Tammany Society was started in New York for benevolent purposes. It developed into a political club and became a powerful engine in the hands of the Democratic leaders in New York. The importance of that city as a Democratic stronghold made it largely dictate the policy of the entire party in national questions, and St. Tammany accordingly came to be looked upon as the patron saint of the Democracy. But in 1871 the Tammany leaders, who had the control of the municipal government, were detected in corruption so flagrant that the good men of all parties united against them and for a time destroyed the power of the Society. But efforts were soon made to restore it on a purified basis, and under the leadership of John Kelly, Tammany again became a powerful factor in American politics as the representative of the Irish element in the Democratic party.

#### A PERFECT BRICK.

*Chambers's Journal* once gave the following curious explanation of the slang use of "brick" for a jolly good fellow: "A brick is 'deep-red,' so a 'deep-read' man is a brick. To read like a brick is to read until you are deep 'read.' A deep-read man is, in university phrase, a 'good man;' a good man is a 'jolly fellow;' with non-reading men; *ergo*, a jolly fellow is a 'brick.'" The explanation is possible, of course, because the absurd ingenuity of the derivation is just in keeping with the sophomoric tone of thought. But a more likely explanation is this from the *New York World*:

"To call a man 'a perfect brick' is to concede to him a completeness and solidity of character on which those who deal with him can safely build. It is analogous with the Western description of a man as a man 'who will do to tie to,' which was born of the experience of the flat boatmen on the Ohio and Mississippi when it was their custom to tie their boats up over night to trees on the bank which might or might not be rooted for resistance to the current. The idea of the phrase is formulated in the 'four-angled'



man' of the Greeks, and it has been developed into stately verse by Tennyson in his ode on the Duke of Wellington:

Oh! fallen at length that tower of strength,  
Which stood four square to all the winds that  
blew."

#### MOCK TURTLE.

According to Dr. Kitchiner's "The Cook's Oracle" a famous book of recipes published in London in 1817, this savory fraud was invented by Elizabeth Lister who is described as "late Cook to Dr. Kitchiner, Bread and Biscuit Baker, No. 6 Salcombe-place, York Terrace, Regent's Park"—with the further information that she "goes out to dress dinners on reasonable terms." Of mock turtle itself this authority states that it "is the *Bonne Bouche* which the 'officers of the Mouth' of Old England prepare when they choose to rival '*les Grands Cuisiniers de (sic) France in a Ragout sans Pareil.*'" The directions for making this soup, fill altogether about four pages, and embedded among them comes the following outburst in praise of the dish (the italics and the capitals are the Doctor's:) "without its paraphernalia of subtle double Relishes a *STARVED TURTLE* has *not more*, intrinsic sapidity than a *FATTED CALF*. Friendly Reader, it is really neither half so wholesome nor half so toothsome." Later on he says: "This is a delicious Soup within the range of those 'who eat to live,' but if it had been composed expressly for those who only 'live to eat,' I do not know how it could have been made more agreeable; as it is, the lover of good eating 'will wish his throat a mile long, and every inch of it palate.'"

#### THE FIRST AMERICAN NEWSPAPER.

It has generally been believed that the Boston *Newsletter*, published in 1704, was the first journal printed in America, and this belief has been supported by several books of reference. But a still earlier paper was entitled *Publick Occurences, Both Foreign and Domestic*, printed, according to its imprimatur, "by R. Pierce for Benjamin Harris, at the London Coffee House, Boston." Only one number was

ever issued (bearing date Thursday, September 25, 1690), and of that number only one copy is known to exist—the copy preserved in the Colonial State Paper Office in London. The journal was 7x11 inches in size, and consisted of a folded sheet, three pages of which were occupied with printed matter, two columns to the page, the fourth page being left blank. From the prospectus we learn that it was the publisher's intention to issue the paper monthly "unless any Glut of occurrences happen," in which case it is somewhat vaguely stated that it would be "issued oftener." But God disposed otherwise of this newspaper-man's proposal—for it so happened that the Colonial authorities cast an evil eye upon the sheet, deeming it contained "reflections of a very high nature," and it was forthwith suppressed.

#### THE WORD LITERATI.

There is nothing more curious, in studying the history of our English language, than to note the odd changes which have taken place in the course of time in the signification of our commonest words. Take, for instance, the the word *literati*, now always applied to men of letters. The original *literati* were very different characters from the men of letters of to-day, and the word, which now confers honor was once a stigma of disgrace. Among the Romans it was usual to affix some branding or ignominious letter on the criminal when the crime was more than ordinarily infamous. The culprits so branded were called *inscripti* or *stigmatici*, or by the more equivocal term *literati*. The same expression is likewise adopted in one of the statutes of Henry VIII., which recites "that diverse persons, *lettered*, had been more bold to commit mischievous deeds," etc.

#### THE BAMBINO.

*Il Bambino* (the Infant) or as it is frequently called *il Santissimo Bambino* (the most Holy Infant) is a figure of the child Jesus, said to have been carved from a tree on the Mount of Olives by a Franciscan pilgrim, and painted by St. Luke

while the pilgrim slept. The figure is preserved in the Church of Ara Coeli in Rome, and is greatly venerated for its powers in healing the sick. It is frequently taken out to visit patients in a large tan-colored coach, on which floats a vermilion flag, and many miraculous cures are recorded. There is a legend that the child was once stolen by some irreverent person but walked back at night of its own accord. Aldrich has made this story the subject of his poem, "A Legend of Ara Coeli." The feast of the Bambino, which occurs on the 6th of January (the Epiphany) is a gorgeous spectacle and is largely attended by the peasants of the surrounding districts.

#### OVER SHOES.

The first pair of India-rubber shoes ever seen in the United States were brought here in 1830. They were gilt, and were pointed like the slippers of a Chinese mandarin. The pair, which were handed about as a curiosity, were followed, in 1833, by an importation of five-hundred pairs, which, rough and ill-shaped as they were, were eagerly bought at high prices; and from that time onward there was a regular importation of India-rubber shoes from South America of five thousand pairs per annum.

#### JEAN INGELOW'S "DIVIDED."

The motif of this poem, it will be remembered, is this: A girl and a boy at play together find a little brook, over which the lad jumps in sport, and they continue walking down on opposite sides till the brook widens to a stream, the stream to a river, the river to an estuary. Of course this is an allegory of the gradual and involuntary alienation resulting from a divided course of thought and feeling. The central idea forms the basis also of Clough's *Qua Cursum Ventus*; but the most remarkable parallel to Miss Ingelow's poem is in the following paragraph from Tourgenief's *A Correspondence*: "As two people, starting together at the source of a stream, can at first stretch out their hands to each other from the opposite banks, and at last lose each other from

sight, so absence ends in alienating forever two souls which should ever have remained together."

#### Queries.

66. "What is the Traitor's Hill, and why is it called so?" W. H. P.

Traitor's Hill, in the suburbs of London, between Highgate and Hampstead—is popularly said to have been so called because Guy Fawkes's friends stood there to watch the Houses of Parliament fly in the air. But a more reliable explanation is that in January, 1661, Thomas Venner, a wine cooper, who had started a street tumult by raising the standard of King James as against King Charles, took refuge here with his crew, and three days after was captured. Traitor's Hill is also called Parliament Hill, tradition asserting that the Parliamentary generals planted cannon on it for the defence of London. Prof. Hales, however, suggests that the members for Middlesex may once have been elected here, or that the name may have been derived from the memory of some older parliament, either Hundred-moot or Folk-moot.

67. "What was the true story of Eugene Aram?" W. M.

Eugene Aram (1704–1759), a famous murderer, was the son of a poor gardener in Yorkshire. Having talents and aspirations above his station, he applied himself unremittingly to study, and mastered a number of languages. He married and became a schoolmaster in Knaresborough. Here he formed an intimate acquaintance with a shoemaker named Daniel Clarke, who, in 1745, mysteriously disappeared after purchasing certain goods on credit. Aram was suspected of being his accomplice in an attempt to defraud, and a portion of the goods were in fact dug up in his yard and he was arrested, but the evidence was insufficient to convict him. He then left Knaresborough and travelled through England, collecting materials for a projected Dictionary of the Celtic and other languages. In 1759 some indiscreet remarks of Mrs. Aram led to the arrest of



a man named Houseman, who confessed that he was present at the murder of Clarke by Aram. The latter was tried, the principal witness against him being Houseman, and in spite of his elaborate and ingenious defence, he was convicted. He confessed his guilt after condemnation. The night before the execution he composed a short poem in defence of suicide, and opened a vein in his arm, but was discovered before life was extinct, and the sentence of the law was duly carried out. The case excited a good deal of attention throughout England. Numerous allusions to it may be found in contemporary literature, and besides a melodrama by W. G. Wills, it supplied the subject of a romance by Bulwer and a poem by Hood.

Bulwer represents his hero as a high-minded student, who joins Houseman in the murder of Clarke only that he may obtain money to prosecute his own lofty speculations in virtue. Clarke is the assumed name of Geoffrey Lester, and after the murder Aram unwittingly takes up his abode next door to the brother and son of his victim, and commits the further imprudence of falling in love with the latter's niece Madeline Lester. The son of the murdered man conceives an unaccountable loathing for this mysterious stranger, which is increased by discovering that his cousin Madeline, whom he passionately loves, no less ardently loves Eugene. Young Lester grows moody, and to distract his mind, commences an inquiry after his father, who was generally supposed to have died in the East Indies. At last to his utter astonishment an accident reveals the truth. He hastens to his uncle's and seizes the murderer when dressed to lead his bride to the altar. At the trial Eugene makes a brilliant plea in his own defence, but is convicted, and subsequently makes a full confession, opens his veins in a slovenly way, is borne breathing to the gallows, and expires while the hangman is fitting the noose.

Bulwer's story has been imitated by the Russian Dostoviesky in his novel "Crime and Punishment," where a young student kills a miserly old hag with the

intention of using her money for praiseworthy objects. "George de Barnwell," the best of Thackeray's "Prize Novels," is an exceedingly clever burlesque of Bulwer, at whose romances of crime he had already had a fling in the "Story of Catherine."

#### 68. "Where is the Forest of Arden?"

The Forest of Arden (celtic *Ard*, high or great, and *den* a wooded valley) famous as the scene of Shakespeare's "As You Like It," originally covered nearly the whole of modern Warwickshire. As early as the eleventh century, wide clearings had been made in it, and only poetical license could then figure the forest as a wood-nymph with one hand touching "Trent, the other Severn's side." Between the eleventh and sixteenth centuries Arden diminished steadily, though it was still known as a forest and could boast enough thickets and sylvan retreats to make Shakespeare's forest of Arden a faithful representation. At the present day it has retreated into a few stretches of woodland, and chiefly survives in the names of the villages, Henley-in-Arden, Hampton-in-Arden and Weston-in-Arden. Michael Drayton devotes the chief part of the thirteenth song of his "Polyolbion" to a description of Warwickshire forest, which in every detail tallies with Shakespeare's Arden. Some Shakespearean commentators, however, have held that Arden was really the Ardennes of Luxembourg because Lodge lays the scene of his "Rosalynde" (the original of "As You Like It") in France.

#### 69. "What is the origin of the phrase 'An Axe to Grind?'"

M. A. NELSON.

The authorship of the phrase has been claimed for Charles Miner, who for many years was editor and proprietor of the *West Chester Village Record*. While editing a paper at Wilkesbarre he wrote a series of articles on manners, morals and domestic economy, among them being a paper entitled "Who'll Turn the Grindstone?" in which was the original of the expression. The author says that when

he was a little boy he was accosted one cold winter morning by a man with an axe on his shoulder. "My pretty boy," said he, "has your father a grindstone?" "Yes, sir," said I. "You are a fine little fellow," said he: "will you let me grind my axe upon it?" Pleased by the compliment of "fine little fellow" the gentleman's bidding was done by the boy, water being procured for him and the grindstone kept in motion until the boy's hands were blistered, the smiling gentleman keeping up his flattery meanwhile. Before the grinding was done the school-bell rang, and after the axe had the proper edge on it the man ungraciously exclaimed, "Now, you little rascal, you've played the truant: scud to school or you'll rue it." The author says that he felt very much wounded and never forgot the incident, and ever afterward when he saw one person flattering another he said to himself, "that man has an axe to grind." But the whole story has been attributed to Benjamin Franklin and may be found, so attributed, in Sergeant and May's and other Readers. It would be interesting to know on what authority this is done.

70. "In Bulwer's 'Paul Clifford' much ridicule is cast upon a periodical called the *Asinaeum*. Was this intended as a satire on the *Athenæum*?" J. BORDEN.

Bulwer's *Asinaeum* is undoubtedly intended for the *Athenæum*. The then editor of the latter periodical, Henry F. Chorley, is caricatured under the name of Peter McGrawler (Chorley was a Scotchman) with a great deal more malice than humor. In a review of "Paul Clifford," (May 15, 1830) a few days after the publication of the novel, the *Athenæum* rather good-naturedly says:

"Very early in the first volume, mention is made of a periodical called the *Asinaeum*, edited by one Peter McGrawler, who superintends the education of the hero; but we continued to read on for some time in innocent and unsuspecting ignorance, thinking it a good nickname for a dull review, and perhaps smiling at its unlucky resemblance to our own august title. Presently some remarks occurred

seeming in some degree to fix the opprobrious appellation on ourselves;—we remembered, too, that the sobriquet was a plagiarism from the *Age* newspaper, in which it was applied to the club whose name we bear, some weeks before;—the remarks in question displayed also the same elegant taste and good feeling which ordinarily characterize the *Age*, and thus the awful suspicion broke upon us, that the writer was the same in both cases, and that the *Athenæum* journal was intended in the one attack, as the *Athenæum* Club had been in the other. This suspicion ripened into certainty when we found a quotation given as a sample of the 'facetious tickle' taken from our review of 'Devereux.' The character of the editor McGrawler is skilfully and delicately drawn. This luckless gentleman, failing to live by the *Asinaeum*, turns pick-pocket, then highwayman, then King's evidence against his kindest friend, then hangman, and lastly a writer in *Blackwood's Magazine*. Our limits do not allow us to dwell longer on this painful subject, so we must leave the public to applaud the refinement and judiciousness of this attack, and take leave of our assailant with a confession of the overwhelming confusion we feel."

71. "What is the origin of the word 'Toad-eater?'" A. J. MC.

This word has been a fruitful subject of conjecture among etymologists. Bishop Copleston suggests a derivation from the Spanish *todito*, which he says means a factotum, a derivation endorsed by Lord Lyttleton and Cobham Brewer, but factotum is a totally different thing from toad-eater, and there is no such word as *todito* in Spanish. Nor is it likely that the term has been corrupted from any foreign language, as its use is too recent to allow of its having undergone any serious modification from its original form. In Miss Fielding's "David Simple" (1744) the word is used by one of the characters, and was then so uncommon that its meaning is asked by another. "It is a metaphor," says the original speaker, "taken from a mountebank's boy eating toads in



order to show his master's skill in expelling poison. It is built on a supposition that people who are so unhappy as to be in a state of dependence are forced to do the most nauseous things that can be thought of to please and humor their patrons." This explanation is probably correct. In the works of Thomas Brown, of facetious memory, among some letters supposed to be written from the dead to the living, is one from Joseph Haines, a celebrated mountebank performer in Smithfield (died 1701) in the course of which he talks of having "an under-strapper to draw teeth for him and be his toad-eater on the stage." There is a similar French phrase, "*avalier les crapauds*" or more frequently, "*les couleuvres*" (to swallow adders) which no doubt has a similar history.

It may be mentioned, as a singular coincidence, that the Latin for toad is *bufo*, or in mid-Latin and modern Italian, *buffo*, which is the same as buffoon.

## 72. "Whence the line:

"' Like some tall palm the mystic fabric sprung.' "

W. H. M.

This line is from "Palestine" by Reginald Heber, afterwards Apostolic Bishop of Calcutta, which took the prize at Oxford in 1803. It alludes to the erection of the temple which "was built of stone made ready before it was brought thither; so that there was neither hammer nor axe, nor any tool of iron heard while it was building." The idea was suggested to Heber by Walter Scott, as we learn from this extract from Lockhart's "Life of Scott:"

"From thence (London) they proceeded to Oxford, accompanied by Heber; and it was on this occasion, as I believe, that Scott first saw his friend's brother Reginald, in after-days the Apostolic Bishop of Calcutta. He had just been declared the successful competitor for that year's poetical prize, and read to Scott at breakfast, in Brazenose College, the MS. of his 'Palestine.' Scott observed that, in the verses on Solomon's Temple, one striking circumstance had escaped him, namely,

that no tools were used in its erection. Reginald retired for a few minutes to the corner of the room, and returned with the beautiful lines:

"' No hammer fell, no ponderous axes rung,  
*Like some tall palm the mystic fabric sprung.*  
Majestic silence! " etc."

## 73. "What is the meaning of the word Bobolition?" J. M.

Bobolition, Bobolitionist, were derisive epithets for Abolition, Abolitionist, used by the enemies of the emancipation movement in its early days. A correspondent of the *New York Nation* remembered having seen the word bobolition at least as early as 1824 "on a broadsheet containing what purported to be an account of a bobolition celebration at Boston, July 14th. At the top of the broadsheet was a grotesque procession of negroes. Among the toasts, or sentiments, were the following:

'Massa Wilberforcee, de brack man bery good friend; may he nebber want a bolish to he boot.

'De Nited State; de land ob libity, 'cept he keep slave at de South. No cheer! Shake de head!

'Dis year, de fourth ob July come on de fifth; so, ob course, de fourteenth come on de fifteenth.'

It is by this last that I fix the date. During my boyhood (*pueritia* in the limited application) there were but three years in which 'the fourth of July came on the fifth.' It was certainly not on the first of these; I was too young then. It may have been on the second; but it was probably on the last."

## 74. Can you give me a list of the names of multitude used to designate particular groups of birds and beasts? J. M. STORY.

It would be difficult to give all, but the following table, which is comparatively complete, will be found useful: A bevy of quail, a wisp of snipe, a nide of pheasants, a covey of partridges, a flight of swallows or doves, a muster of peacocks, a sieze of herons, a building of rooks, a plump of wild fowl, a stand of plovers, a brood of grouse, a watch of nightingales,

a clattering of choughs, a cast of hawks, a flock of geese or sheep, a swarm of bees or locusts, a school of whales, a shoal of herring or porpoises, a herd of swine, a skulp of foxes, a pack of wolves, a drove of oxen, a sounder of hogs, a troop of monkeys, a sleuth of bears, a pride of lions.

75. Is Browning's "Sludge the Medium" meant to satirize a real person?

J. O. G. D.

Browning's Sludge is undoubtedly John Home, the famous professor of spiritualistic legerdemain. Home applied the portrait to himself and in revenge used to tell the following story: Some months before the poem was written, Home met Mr. and Mrs. Browning at Ealing, when a spiritualistic séance relieved the tedium of a morning party. Among other manifestations a wreath of clematis was lifted from a table by an invisible power, and conveyed through the air in the direction of Mrs. Browning. On observing the course taken by the garland, Mr. Browning left his seat on the opposite side of the table, and moved quickly to a spot behind his wife's chair, in the hope that even at the last moment the spirits, in deference to his marital supremacy might place on his brow the coronal which was due to the lady, as his superior in poetic genius. However, the "blessed spirits" knew what they were about, and declined to gratify his vanity. Guided by them to its proper place, the wreath descended on the lady's head; and in proportion as she was delighted, her lord and master was mortified. *Hinc illæ lachrymæ.* Hence "Sludge the Medium!"

76. I enclose you a clipping from one of our local papers. It is so novel and startling in its assertions, that I send it to you with an inquiry whether it is a newspaper lie or is there *any* show of truth in it. You will observe that it gives the London *Standard* as authority.

C. L. PULLEN.

The clipping runs as follows:

"The London *Standard* gives currency to a report that a wonderful collection

of documents printed on papyrus has been discovered near the town of Arsinoe (Central Egypt), consisting of 100,000 documents and 20,000 plates or maps. These papers are printed in eleven different languages, and treat of a great number of questions, extending over a period of 2800 years. The maps were printed by means of wooden blocks. If this be true, the art of printing is not a modern invention." *Memphis Ledger.*

It is true that the London *Standard* has given currency to this report, but it has all the appearance of a newspaper "fake" and the *Standard*, unsupported, is not sufficient evidence for so startling a statement.

77. Please give the name of the author of "Whom the gods wish to destroy they first make mad," and state where it can be found.

H. W. F.

The saying is generally attributed to Euripides, and by such authorities as King and Fournier; but even in the time of Euripides there seems to have been nothing new under the sun, for though the saying is to be found in a fragment of his, it dates back to earlier sources. Sophocles refers to it (*Antiq.*, 632) as a remarkable saying of some one unknown. Eufurd quotes a fragment of Aeschylus preserved by Plutarch, and also some iambic lines by Lycurgus, in which a similar thought appears. And further back still the saying is foreshadowed in the "Shield of Hercules" by Hesiod.

The phrase is best known in its Latin form:

"Quem (or Quos) Deus vult perdere prius dementat."

The Latin form is to be found in the index prior of Barnes' edition of Euripides (*Cantab.* 1694) where it is given thus:

Deus quos vult perdere, dementat prius.

Duport's "Gnomologia Homérica" (*Cantab.* 1660) gives the Latin reading thus: "Quem Jupiter vult perdere, dementat prius."

Butler has employed the idea in "Hudibras:"—



"Like men condemned to thunderbolts,  
Who, ere the blow, become mere dolts."

And also Dryden in the "Hind and Panther":—

"For those whom God to ruin has designed,  
He fits for fate, and first destroys their mind."

### Referred to Correspondents.

78. Explain how the weight of the earth is obtained. L. O.

79. Does the sun ever set on the United States? L. O.

80. What was the origin of the wooden Indian for a tobaccoist's sign? L. O.

81. Who wrote the "Life of Joseph the Son of Israel" in eight books, printed by Elisha Babcock, in Hartford, 1796? It is a quaint little work, "chiefly designed for the use of youth." Anonymous, with no clew to the nationality of the author. W. H. B.

### Communications.

7. BACHELOR BILL (A. N. AND Q., vol. 1, p. 8). Apropos of your discussion of this character, is it generally known that very few copies of the original edition of "Paul Clifford" can now be found? The book was suppressed (that is, bought up) because of the reference to his Grace of Devonshire, which closed with a song, the refrain of which was:

Here's to Bachelor Bill, God bless him!

God bless him!

God bless him!

Here's to Bachelor Bill, God bless him!

In the second and each successive edition of "Paul Clifford," all mention of Bachelor Bill was erased and in the above lines the insertion of the word *Mariner* in lieu of *Bachelor*, turned the song into a celebration of King William IV., the sailor-king. Evidently, Bulwer had been spoken to. All the other caricatures have been retained. For example, Gentleman George, the keeper of a *boozing ken*, or thieves' public house, is George IV.; Fighting Attie is the Duke of Wellington; Long

Ned Pepper is Lord Ellenborough; Old Bags is Chancellor Eldon, and Mobbing Francis is Sir Francis Burdett.

J. Borden.

8. MUTUAL ADMIRATION (A. N. AND Q., vol. 1, p. 46). May I call your attention to the fact that Dr. Holmes's Autocrat of the Breakfast Table, in answer to a question as to whether he belongs to a Mutual Admiration society, replies: "I blush to say that I do not at this moment. I once did, however. It was the first association to which I ever heard the term applied; a body of scientific young men in a great foreign city who admired their teacher, and to some extent each other. Many of them deserved it; they have become famous since." In a note to the last edition of the "Autocrat" Dr. Holmes explains that this body was the *Société d'Observation Médicale* of Paris, of which M. Louis was president, and MM. Barth, Grisotte, and our own Dr. Bowditch were members. "About the time when these papers were published," he continues, "the Saturday Club was founded, or, rather, found itself in existence without any organization, almost without any parentage. It was natural enough that such men as Emerson, Longfellow, Agassiz, Peirce, with Hawthorne, Motley, Sumner, when within reach, and others who would be good company for them, should meet and dine together once in a while, as they did, in point of fact, every month, and as some who are still living; with others and newer members, still meet and dine. If some of them had not admired each other they would have been exceptions in the world of letters and science."

W. M.

63. KEY OF DEATH (A. N. AND Q., vol. 1, p. 47.) The "Key of Death" is apparently a large key, which is shown among the weapons at the arsenal of Venice. It was invented by Tibaldo, who, disappointed in love, designed this instrument for the destruction of his rival. It is so constructed that the handle may be turned around, revealing a small spring, which, being pressed, drives a very fine needle with considerable force from the other

end. This needle is so very fine, that the flesh closes over the wound immediately, leaving no mark; but the death of the victim is almost instantaneous.

R.

RENAGE (A. N. and Q., vol. 1, p. 19.) Whyte Melville, writing of Irish horses, uses this word in his "Riding Recollections":

"Our friend in the bad hat . . . rides at this 'yawner' . . . and should his pupil want to refuse, or 'renage' as they say in Ireland . . . there is a slip of ground-ash in the man's fingers ready to administer a 'refresher' on its flank."—I can recall a colloquial use of this word in Irish mouths several times.

J. K.

RED-HAIRED GIRLS AND WHITE HORSES. (Vol. 1, p. 29.)—Some time since, I asked a young lady, deep in the classic, and deeper still in "Young American" dialect, to explain the connection between these interesting beings, and was informed that "Helen of Troy was a beauty of the Titian type, and the Wooden Horse was 'whitewashed.'"

The combination was certainly one of ill-omen.

FORDHAM.

[A poet in *Puck*, C. H. L., thus versified the same idea in a recent issue:

Out of the tombs of men long dead,  
Out of Oblivion's night—  
The cry comes: "Helen's hair was red!  
The wooden horse was white!]

Nickojack or Nickajack cave is in Walker Co., Ga. The name is a corruption of "Nigger Jack" the leader of a band of negroes who once frequented it. The cave is entered by an opening in the side of Raccoon Mountain. The opening is 50 feet high and 160 feet wide. The cave is remarkably uniform in its transverse measurements so far as explored. You have to enter by a canoe, paddling up the copious stream which flows out of the cave's mouth. After canoeing for 3 miles you come to a cataract which prevents further progress.

C. G. G.

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## THE FIFTH DECADE.

## 41. What is the origin of the Dollar mark?

See "The History of the Two Pillars" Atlantic Monthly, January, 1874.

## 42. Whence the name "Old Nick" applied to the Devil?

## 43. Who was St. Valentine?

Clement's Hand-book of Legendary Art.

## 44. What is the legend of the Queen of Sheba and to what well-known myths is it allied?

Baring-Gould's "Legends of the Patriarchs and Prophets."

## 45. Whence the name "Cape Horn"?

## 46. Whence the phrase "Mind your P's and Q's"?

NOTES AND QUERIES.

## 47. Whence the name "Key West"?

## 48. Whence the name Jerusalem Artichoke?

NOTES AND QUERIES.

## 49. Give in 250 words a synopsis of "The Scarlet Letter."

## 50. What was the luck of Edenhall?

See Longfellow's translation of Uhland's ballad of this name. Keightley's Fairy Mythology.



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A Medium of Intercommunication

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## Notes.

### THE WHITE LADY.

Now that one German emperor has been laid in his grave and another is almost hourly expected to follow him, the papers ever and anon announce that the White Lady has been seen at the Royal Palace in Berlin. It may be worth while, therefore, to consider the story of the White Lady, both in its historical and its mythical aspect.

And, first,—the White Lady of the Hohenzollerns is only one of the many White Ladies who are attached to noble families in Germany and haunt old palaces, appearing only to warn her kindred of some approaching calamity. She is closely allied also to the many other tutelary spirits who all over Europe watch over certain families and give notice of some approaching calamity. Thus no respectable Irish family is without "the weird-wailing Banshee, that sings by night her mournful cry," giving notice that some father or mother, sister or brother, is to be carried away to the spirit world. (It is interesting to note that the Banshee is sometimes called the "White Lady of Sorrow.") Thus, too, the Scotch have their Bodachs, or ghostly bearers of evil tidings, the French their little Red Man who appears in the Tuileries on the eve of some great national disaster, the Welsh their ghostly harpers, who rise on the surface of lakes, and after playing sorrowful tunes that bode ill to the neighbors, disappear again below the waters.

The White Lady is often known as the

*Ahnfrau*, or Ancestress, and she is usually called Bertha, facts that at once ally her with the goddess Freia-Bertha-Holda (see article in No. 2, "Who was Mother Goose?")—whose very name of Bertha meant shining brightness, who was represented as clad in glorious white, who was a mother, both of Life and Death, and hence might easily degenerate into a mere harbinger of death, and who in heathen German antiquity was fabled to be the supernatural ancestress of royal and noble families. For the sake of better impressing and governing the crowd, such families always appear, in the dawn of history, as being of heavenly descent. Anglo-Saxon, Norwegian, Danish, German princely families trace their origin to "Woden, whom we call Oden" (so the Norse Royal Genealogy, "*Langfedgatal*," has it) who may, indeed, have been, in his human aspect, a historical character, but who has been apotheosized into the divine consort of Frigga. And Frigga and Freia have been merged into one in Teutonic mythology.

Of course the connection between the White Lady and the Norse goddess was gradually lost in the popular mind, and thus new stories grew up to account for her, and even her name sometimes has been changed. The White Lady of the Hohenzollerns is by some authorities said to be the ghost of Agnes, countess of Orlamünde, who murdered her children to please her paramour, Albert, Burgrave of Nürnberg, by others to be Kunigunde of Orlamünde, who also killed her children by running a silver hair-pin into their brains, and who forms the subject of a popular ballad. But most accounts make her Bertha, the daughter of Ulrich von Rosenberg, Burgrave of Bohemia, who captured the Catholic army levied against the Hussites. Of course the identity of names has led to the adoption of this story. This Bertha was born between 1420 and 1430. She married John of Lichtenstein, a Styrian noble, who cruelly maltreated her. On his death she returned to Bohemia to her brother, Henry of Rosenberg, and devoted her days to care for orphans. She always wore the then

customary white mourning habit of a widow. She superintended the building of the castle of Neuhaus, a difficult and hazardous undertaking, cheering on the workmen by her kindly words of interest, and when this was finished, gave a great feast to the masons, and founded a charity for the annual provision of a similar banquet, which is still given every Maundy-Thursday to the worthy poor. The Rosenberg family, by the way, is allied to that of the Hohenzollerns.

There are many correspondences between this Bertha and the goddess. Her white habit and her care of orphans are significant enough. At her annual banquet the viands are precisely those which once were sacred to the goddess Bertha, and which are still eaten, in some parts of Germany at Twelfth-Night, or Epiphany—which is there called Berchtentag or Bertha's day. Obviously the heathen goddess and the historical character have merged into one in the popular fancy.

So much for the origin of the White Lady. As to her frequent ghostly visitations there is abundant evidence. No ghost-story, in fact, is so well authenticated.

Her first recorded appearance in the Hohenzollern family was in 1598, just before the death of the Elector John George. In 1619 she presaged the death of John Sigismund. But of these visits we have no contemporary evidence. That her two next visits, however, were duly chronicled in print at the time, we have the word of Erasmus Franciscus in his "*Proteus*." After asserting that he has no doubt of the genuineness of this ghost "because it has been seen repeatedly in several electoral and princely houses of the Roman Empire, both Calvinist and Lutheran, and also in the Bohemian family of the Barons of Rosenberg," he goes on to say:

"In 1629, in the *Frühlings-Relation* of Berlin, is an account of the apparition of the White Lady in the electoral residential city of Berlin, with whose princely family that of Rosenberg is allied. It is said that, whenever any of the Electoral House is threatened with death, a spectre



of a woman in a white mourning habit is seen, and in December 1628 was seen recently. Hitherto she had been silent. On this occasion she uttered the words, 'Veni, judica vivos et mortuos!'

"It is also undeniable that in our times, only a few years ago, in a certain princely house allied to that of Brandenburg, a young prince met with a fatal accident, and that a few days before his death the White Lady was seen. The circumstances are related in the *Brandenburg Pinegrove* of the court preacher, John Wolfgang Reutsch, in these words:—

"On August 26, 1678, the Margrave Erdmann Philip of Bayreuth was riding from the race course, back to the palace, when his horse fell in the court a few paces from the steps, and threw the prince, who died a couple of hours later. Omens had appeared shortly before his death. The White Lady had been seen in the prince's armchair; his horse also had been as though frantic the whole week previous."

In 1659 the White Lady was met in the gallery at Berlin, before the death of Anna Sophia, Duchess of Brunswick, and again in 1667 when she foretold the death of Louise Henriette, wife of the Elector Frederick William. In 1688 she was seen by the court chaplain Brunsenius, before the decease of the Great Elector.

There is a curious legend, which is very generally believed, that the White Lady appeared to the latter's son, Frederick I of Prussia, while in his last illness. One night he was lying on his bed in a weak, half-conscious condition; a lamp burning near his pillow, a valet asleep on a mattress at his feet. Suddenly he heard the hangings divide, and by the light of the night-lamp he saw a tall white lady with outstretched arms and flowing hair, inclining her head towards the bed, and turning from right to left as though she sought something under the hangings. At last she discovered the king, and her steady eyes looked at him long in silence. William raised himself and made a movement; her eyes followed him; she was unmoved. At that moment the clock on a pier-table near the bed rang the hour and stopped.

The lady reclosed the hangings slowly and disappeared. At the same moment a violent noise was heard in the room adjoining, where were, and now are, placed on *etagères*, the plates and dishes used in the fêtes of the Prussian king. All the silver and gilt and all the *bric-à-brac* of horn and of glass shook and fell with a crash to the floor.

The valet awoke; the king cried in accents of terror: There! there! she went out there!" and with a bewildered look, his hand extended, he pointed to the door of the private room.

"Who?" asked the valet half asleep.

"The White Lady, I tell you. Go and see which way she went."

The valet searched all over the palace and found no other spectre than a corporal in the act of awakening a sentinel.

"I saw the White Lady," said the king, as though speaking to himself, and covered his face with the bed-coverings.

Next day he ordered his coffin, and bade the queen, his wife, to lie in it, in order to see if it were of the right dimensions. This was his last piece of cruelty; he died that evening.

Forty years afterwards his son, Frederick the Great, died at Sans-Souci. Skeptic and scoffer, he was yet profoundly superstitious; the idea that he would encounter the spectre which had appeared to all his ancestors haunted him during all his life. A picture of the White Lady, painted, it is said, by his own hand for his sister, the Margrave Wilhelmine, is still preserved in the Hermitage near Bayreuth. Was this fear or bravado?

Popular tradition asserts that the lady did not disappoint him. One day, night-fall, Frederick was alone in his library, which is at the extreme end of the castle, standing before a music stand which he used when playing the flute. The door opened and the White Lady traversed the room without looking at him. For a moment the king was confused. He had, however, the courage to follow her; he opened the door through which she disappeared, but she had already crossed the next room, the door closing automatically.

after her. Frederick pursued her from room to room without reaching her, and finally stopped at the vestibule door. The apparition seemed to run over the sand in the circular court which surrounds the double portico of coupled columns; she hesitated for a moment, then vaguely beckoned to him "come," and disappeared.

A keeper at Sans-Souci shows the fauteuil in which Frederick passed the evening of that day. He locked himself in his library, and the sentinel who paced the hundred feet on the terrace saw him remain motionless for long hours, his eyes fixed on a corner of the room as though in expectation. He died a few days later.

More or less well-authenticated cases of the appearance of the White Lady also occurred in 1840, before the death of Frederick William III., again in 1861, previous to the death of Frederick William IV., and still again in 1888 before the death of the last emperor.

Indeed, whenever there occurs a death in the royal and imperial family, there is sure to be a statement in some of the German papers that the sentinels on guard in the palace at Berlin or at Potsdam saw the apparition and were almost frightened out of their wits.

There is also a White Lady at Baireuth who is said to have appeared to the French soldiers quartered in the palace in 1806, and terrified them badly. In 1809 General d'Espagne was the principal sufferer. He arrived late, and was tired, and went to bed early. During the night a fearful cry from the general's room roused the staff, they rushed into his apartment, found the bed moved into the middle of the room, upset, and the General lying on the floor unconscious. He was drawn forth and bled. When he came to he declared that the White Lady had appeared to him, and approached his bed and tried to strangle him. In his efforts to escape the bed was upset. He described minutely the appearance of the spectre. Afterward, when conducted by the Castellan Schluter through the portrait gallery, he became deadly pale and tottered as he came to one picture, pointed to it and said, "That is she! Her apparition means my death."

His staff officers endeavored to rouse him from his alarm, but he refused to sleep another night in the palace, and moved his quarters to the Villa Fantasie, outside Baireuth. Next morning the General sent a whole division of soldiers to the palace, and they tore up the floors and pulled down the paneling in search of secret passages and doors, but in vain. The General d'Espagne was not made more easy in mind by this. He left Baireuth soon after, and fell in the battle of Aspern on May 21st following. General Duroc told the whole story to Napoleon, and when the emperor passed through Baireuth in 1812, on his way to Russia, he refused to occupy the suite of apartments got ready for him in the palace, and lay in another part of the town.

She is also said to appear at the palaces of Anspach and Cleves (belonging to families akin to the Prussian imperial family) and has been seen at Stuttgart, Darmstadt and Vienna, but the claims of the Würtemberg, Hessian, and Austrian families to the attendance of the White Lady are not so thoroughly substantiated.

Yet the Prince of Montfort (son of Jerome Napoleon, former King of Westphalia) told this story about the White Lady of Stuttgart to the Vicomte d'Arlincourt, who has preserved it in his curious "Pélerin." "I do not believe in her a bit," said the prince, "nevertheless there is a circumstance which has made a lively impression on me. My mother, a sister of the king (Katharine, daughter of Frederick I. of Würtemberg), lay ill at Lausanne, but, as the doctor said, not in any danger; consequently we were not at all anxious about her. One night—I was then living in this old castle in which we are—I heard a great sound as of something stirring. What was it? The White lady had come along this gallery, passing the sentinels, who were frozen with terror, and knocked at my door. When the King of Würtemberg heard my story next morning he bade me be off as quick as I could for Switzerland. 'I fear for the life of my sister,' said he. 'I at once started, reached Lausanne, and received my mother's last sigh (she died November



28, 1835). 'Now I will tell you something more,' Prince Jerome continued, 'and you may believe what you like of it. One very dark night, when every one was asleep in Stuttgart, a carriage with six horses rattled over the pavement, and drew up before the place. The steps were let down in the sight of the sentinels, who looked down from the galleries; the White Lady stepped out. The gates did not open before her, yet she appeared within, passing through the doors as though they were nothing but a veil of fog. She paced with stately bearing along the great gallery. The sentinels did not dare to lay hands on her. What followed? Duke Ferdinand of Württemberg, the king's uncle, died (January 20, 1834). At the time when my father was King of Westphalia, his minister at the court of Berlin wrote to him a letter, which I have kept as a curiosity. 'No news,' he said, 'at Berlin, except that the palace is in commotion because the White Lady has been seen. However, I think nothing of that, as every member of the royal family is now in the enjoyment of rude health.' However, not long after, in came a dispatch with different tidings. The beautiful Queen Louise of Prussia was dead.'

#### A FAMOUS GHOST STORY.

Spedlin's Tower, a grim old castle in Dumfriesshire, Scotland, on the southwest bank of the Annan, is the scene of a ghost story of great local fame, and supported by excellent traditional authority. In the time of Charles II., Sir Alexander Jardin confined in the dungeon of this castle a miller, named Porteous, who was suspected of arson. Absent-mindedly carrying off the key of the vault the miller was starved to death. No sooner was he dead than his ghost began to torment the household. But Sir Alexander procured a black-letter Bible, and so long as that remained in the house the ghost could not move out of the vault where Porteous had died. Here its screams were frequently heard at night. "Let me out, let me out," it would cry, "for I'm dyin' o' hunger." When the family

repaired to a newer mansion, Jardine Hall, on the other side of the river, the Bible was left behind to keep the restless spirit in order. Once, however, it was sent to Edinburgh to be rebound, when the ghost crossed the river, and played such mad pranks in the new house, pulling the lord and lady out of bed, etc., that the Bible was recalled at once. Early in the present century, however, the Bible was taken to Jardine Hall without any unpleasant consequences.

#### THE ORIGINAL OF UNDINE.

Fouqué borrowed his charming story of "Undine" from the old legend of Peter von Staufenberg, which was versified in Germany by an anonymous hand in the fourteenth century under the title "Peter von Staufenberg und die Meer-fei," Peter von Staufenberg, a noble knight, beheld a lovely nymph seated on the banks of a river and fell in love with her. She proved to be a Meer-fei or water spirit. He had little difficulty in winning her, for it was only by marriage with a mortal that the spirits of air or water could obtain a soul. But she warned him that by the laws of her race she herself would have to become the instrument of his death if he proved unfaithful to her. For many years the knight remained true to his bride, but at last he wearied of her and forgetting her warning sought the daughter of a neighboring baron in marriage. In the midst of the wedding festivities, the baron beheld depending from the ceiling a small white foot, and in a few moments he was dead. The Meer-fei, invisible to all others, had strangled him in a passionate embrace.

#### Queries.

82. What is the origin of the word "Hoodlum?"

A. M. D.

It is very uncertain what is the true origin of the word. Here are three explanations from which A. M. D. may take his choice:

A newspaper man in San Francisco, in attempting to coin a word to designate a

gang of young street Arabs under the beck of one named "Muldoon," hit upon the idea of dubbing them "noodlums," that is, simply reversing the leader's name. In writing the word the strokes of the *n* did not correspond in height, and the compositor, taking the *n* for an *h*, printed it "hoodlum."—*The Congregationalist*, September 26, 1877.

A gang of bad boys from fourteen to nineteen years of age was associated for the purpose of stealing. These boys had a place of rendezvous, and when danger threatened them their words of warning were, "Huddle 'em, Huddle 'em!" An article headed "Huddle 'em," describing the gang and their plan of operations, was published in the *San Francisco Times*. The name applied to them was soon contracted into hoodlum.—*Los Angeles (Cal.) Express*, August 25, 1877.

Before the late war there appeared in San Francisco a man whose dress was very peculiar. The boys took a fancy to it, and organizing themselves into a military company, adopted in part the dress of this man. The head-dress resembled the fez, from which was suspended a long tail. The *gamins* called it a "hood" and the company became known as the "hoods." The rowdy element in the city adopted much of the dress of the company referred to, who were soon designated as "hoodlums."—*San Francisco Morning Call*, October 27, 1877.

Another writer in the *Call* says the term was first applied to certain girls, who always wore a covering for their heads which resembled a hood, from which they were called "hoodlum girls."

83. I happened to be in a company the other day when a story was told of a man in Washington who lives up a tree somewhere in the outskirts of the city; the story was generally discredited, and the narrator was voted to be what Mark Twain styles "a picturesque prevaricator," but nevertheless he stuck to it that the story was true. Can you tell me whether there is an atom of truth in the story? This may be a queer question to ask, but as you venture information

upon "quaint, out of the way, and curious subjects," you may agree with me that this comes under one of these heads.

M. H. L.

The story is true, and the narrator did not evolve it from his inner consciousness. Truth is so often stranger than fiction that it is no wonder that it is frequently generally discredited, and that many a truthful man gains for himself the reputation of possessing a vivid imagination. One of the editors of this paper was recently in Washington, and as he had heard the curious tale of this strange being's method of living high, he resolved to have the story confirmed. He did not have time to find the tree nor to personally interview the gentleman who thus prefers to live above his fellows, "far from the madding crowd's ignoble strife," but he had it upon the authority of a Washington horse-car conductor (and who can doubt such evidence) that such a man does exist, and that he does live up a tree. The location was indicated as somewhere out Fourteenth street, near the Soldiers' Home. The man is employed in the Treasury Department, is described as possessing considerable culture and musical ability, and it is said that among the possessions he holds dearest in the little domicile he has built among the branches of his tree is a piano. The conductor's story was subsequently corroborated by a roomful of Washington people, with characters well established for veracity, some of whom had seen the domicile and seen the man, so that there is no reasonable ground for discrediting the story.

Now the secret of this peculiar individual's partiality for his cellarless and elevated abode is of course a matter of curious speculation. Perhaps his position in the Department is an important one, and he lives away from the busy haunts of men in order to avoid office seekers; for from his lofty perch he could easily shoot them before they could make their wishes known, or become particularly obnoxious. Or, as he is said to be a bachelor, he may only take to the woods during leap years in order to avoid proposals of marriage. Or, on the other hand, he



may have been disappointed in love, and takes his revenge after the fashion of the young lady of Lucca in Lear's exquisite little idyl:

"There was a young lady of Lucca  
Whose lovers completely forsook her,  
But she climbed up a tree  
And said fiddle-de-dee,  
Which embarrassed the people of Lucca."

Or, again, he may be a philanthropist, and knowing what a terrible instrument of torture a piano is in a crowded neighborhood, he may have betaken himself to his secluded spot in order that no one but owls and birds of the air may be tortured by strains of "The Beautiful Blue Danube" or "Home, Sweet Home," which so often puts one in the frame of mind of the hen-pecked man who exclaimed, "No—there is no place like home, and thank heaven that there isn't." If, indeed, he has been influenced by such reasons he should be held up to the admiration of all men, and as a shining example for many piano players.

But idle speculation might run on forever in inventing plausible reasons for this strange man's choice of living after the plan of the Swiss family Robinson. It is to be hoped some of our Washington readers may have had personal interviews with the gentleman in question, and that they will kindly throw further light upon this very interesting subject.

84. Who was Nick Nevison? J. R. G.

"Nick" Nevison, whose real name is sometimes given as John and sometimes as William, was a famous robber of the time of Charles II., and the original hero of the legendary ride from London to York in twelve hours, which has since been accredited to Dick Turpin. The tradition is that, having robbed a gentleman near Gads Hill in the early morning, he fled on his fleet bay mare to Gravesend, was ferried across the Thames, and reached York the same afternoon. There he dressed and went out for a promenade on the green, making a point to speak to a number of people, so that when he was arrested and tried on suspicion of being the murderer, he found no difficulty in

proving an alibi. Defoe, in his "Tour Through the Whole Island of Great Britain," gives a circumstantial account of this wonderful ride, which was also celebrated in many local ballads.

85. What was the Lambton Worm?

A. K. L.

Worm is the old English name for a dragon and the Lambton Worm, in Yorkshire folklore, was a dragon which once inhabited the neighborhood of Durham. This dragon was evoked by the reckless wickedness of the young heir of Lambton, who, fishing in the Wear one Sunday morning instead of going to mass, hooked so ugly a creature that he immediately threw it into what is still called the Worm Well. There it grew to such hideous proportions that the unhappy heir of Lambton could bear it no longer, but departed for the crusades. In his absence the creature increased until its length three times encircled an oval hill on the banks of the Wear, which still bears the name of the Worm's Hill. It now became the terror of the country. Many tried to kill it, but were themselves destroyed, as the dragon had the power of reuniting when cut in two. This lasted till the return of the repentant author of the mischief. He took counsel with a witch how to encounter the animal, and she advised him to arm himself in a coat of mail, studded with razor blades, and stand in the middle of the river. Also he was to take a vow that he would make a Jephthah-like sacrifice of the first living thing that met his sight after the victory. Otherwise, for nine generations no Lord of Lambton should die in his bed. Now the dragon's mode of attack was of the boaconstrictor kind, so that it cut itself to pieces on the razors, whilst the stream, washing away the parts as they fell, prevented the possibility of a reunion. In spite of all precautions, however, the first person to meet the victor was his own father, and thus it was necessary to incur the doom, which was fulfilled to the letter. The curse exhausted itself in Henry Lambton, M. P.—the ninth in descent from "John Lambton that slew ye

Worme,"—who on the 26th of June, 1761, died in his carriage while crossing the bridge over the Wear and Lambton.

86. Was there ever a cardinal of the Roman Catholic Church married, if so, what was his name, and was he permitted to retain his position as cardinal afterwards?

J. A. JONES.

A man need not be a priest in order to be raised to the cardinalate, but he must be a celibate, *i.e.*, either a widower or a bachelor. Even in the few Eastern branches of the Roman Catholic Church where priests are allowed to marry, celibacy is enjoined upon the bishops and higher primates. But in the history of the church many cardinals have married by papal dispensation, surrendering the dignity in order to do so. Thus, Louis, Cardinal Guise (1575–1621) was allowed to marry Charlotte des Essarts; Maurice, Cardinal of Savoy, the restless and ambitious brother of Victor Amadeus I. of Sardinia, in 1642, was permitted by Pope Urban VIII., to marry that brother's daughter, Louisa-Maria of Savoy; Cardinal Casimir of Poland was allowed by the same pontiff, four years later, to ascend the Polish throne as the husband of his sister-in-law, Mary Gonzaga, widow of King Ladislas; Cardinal Rainaldo di Este, in 1695, was allowed by Pope Alexander VIII. to exchange his red hat for the ducal crown of Ferrara, and his vows of celibacy for vows matrimonial, etc.

A great number of cardinals had been married before they became Princes of the church. Cardinal Manning, himself, is a widower. The Anti-pope, Felix V. was originally Amadeus VIII., Count of Savoy, made first Duke of Savoy by the Emperor Sigismund, in 1416, who, eighteen years afterwards, abdicated his ducal crown in favor of his son, Louis, became a monk, was elected pope during the troubled times of Pope Eugene IV., resigned the tiara in 1449, and retired to Ripaglia, where two years later he died.

87. What is the origin of the phrase "By hook or by crook?"

JAMES MAGEE.

A number of ingenious hypotheses regarding the origin of this phrase may be found in current works of reference, but as the majority of them are invalidated by the single circumstance that the phrase mounts up to a much higher antiquity than the time of the alleged origin (it may be found in "Colin Clout," written about 1240), it is only necessary to consider the two explanations which can stand this test of time. One is that when Strongbow invaded Ireland in 1172 he swore that he was going to take it by Hook or by Crook, those being the names of two places in the port of Waterford. If he did make use of this expression, it is not at all unlikely that it was a punning allusion to a proverb already in circulation, and certainly the most satisfactory explanation of the phrase is that it arose from the ancient forestal rights granted to the poor and others of carrying away for fuel any refuse, dead or damaged portion of trees which could be removed without detriment to the owner of the wood by some simple means, falling short of the axe and the saw, incidental to the felling of timber for general purposes. Such simple means of removal were the hooked poles or crooks by which dead branches, etc., could be detached and pulled down, and hauled homewards. Accordingly this right is in old records called "a right, with hook and crook, to lop, crop, and carry away fuel." For very full information see a number of discussions upon the subject in the English *Notes and Queries*, first series, vol. i., 168, etc.; ii., 78, 204; iii., 116, 212; second series, vol. i., 522; fourth series, vol. viii., 64, etc.; ix., 77.

88. Are Abaddon and Abbadona the same character?

J. R. G.

Abaddon [*Heb.* Destruction] appears in the Bible as the demon of destruction. In the Old Testament the word is used as synonymous with *hades*, and the Rabbins applied it to the lowest depth of hell. In Revelation (ix. 11) Abaddon is personified as the angel of the bottomless pit, who, "in the Greek tongue, hath his name Apollyon." By some mediæval demono-



graphers Abaddon is classed as the chief of the seventh hierarchy of fallen angels and represented as a potent agent in the production of wars and earthquakes. He is frequently identified with Asmodeus and with Sammael.

Abbadona, on the other hand, appears only in Klopstock's "Messiah." He is the penitent fallen angel, who had been seduced in a moment of weakness into joining the rebellious host. When Satan calls upon his angels to conspire against the Saviour, Abbadona alone raises his voice in opposition, and at Calvary he lingers near the cross, full of repentance, hope and fear. He is the best drawn of all Klopstock's spirits, the only one indeed that has definite features, and is something more than a shadowy abstraction. His fate excited great interest in Germany while the poem was in course of publication. The Zurich Society supplicated for him, and in Magdeburg his salvation was solemnly decreed. On the other hand, a Lutheran clergyman took a long journey to beseech Klopstock, in person, not to shock orthodoxy by redeeming him. But the poet leaned to the side of mercy, and in the last book, when Abbadona prays God to annihilate him, he is restored to his place in heaven. For this restoration there is precedent in a mediæval legend, which seems to have had its birth among the Armenian Christians. On the sixth day of the creation, when the rebellious angels fell from heaven through the opening which the Armenians call Arocca, and which we call the Galaxy, one unlucky angel who had not joined their revolt but was caught in the crowd, fell with them. Others would have fallen also if God had not said "Pax vobis!" The unfortunate angel was not restored until he obtained the prayers of St. Basil, in the fourth century.

89. Who wrote, and where can I find, a poem containing these lines:

Many a year is in its grave  
Since I crossed this restless wave.

G. McM.

They occur in a translation of "The Passage," [*Ger.* "Auf der Ueberfahrt"] a lyric

of six stanzas by Ludwig Uhland. The poet, while being ferried over a river, recalls the last time he had crossed the same stream with two now departed comrades, whose spirits he marshals up to bear him company. The comrades alluded to were his friend Harpprecht, who lost his life in Napoleon's Russian campaign, and his uncle, a worthy country clergyman. This poem was a favorite with Longfellow (it evidently suggested his "Footsteps of Angels"), and he makes Paul Flemming, in "Hyperion," speak of it as "an exquisite piece, which soothes one like the fall of evening shadows,—like the dewy coolness of twilight after a sultry day. I shall not [continues Paul] give you a bald translation of my own, because I have laid up in my memory another, which, though not very literal, equals the original in beauty." This translation appeared originally in the *Edinburgh Review*. In answer to Mary Ashburton's question as to its author, Paul answers, "I do not know; I wish I could find him out." It is interesting to note that in his "Poems of Places,—Germany," Longfellow ascribes the translation to Mrs. Sarah Austin.

Two of the stanzas are as follows:

Then, in this same boat beside,  
Sat two comrades, old and tried,—  
One with all a father's truth,  
One with all the fire of youth.

One on earth in silence wrought,  
And his grave in silence sought;  
But the younger, brighter form  
Passed in battle and in storm.

Which at once recalls the stanza in "Footsteps of Angels:—"

He, the young and strong, who cherished  
Noble longings for the strife,  
By the road-side fell and perished,  
Weary with the march of life!

90. Who gave Andrew Jackson the name of "Old Hickory," and when and why? A. G.

The sobriquet is said to have been conferred upon him by the soldiers under his command in 1813. It was, Mr. Parton tells us, not an inspiration, but a growth. "First of all, the remark was made by some

soldier who was struck by his commander's pedestrian powers that the general was 'tough.' Next it was observed that he was tough as hickory. Then he was called Hickory. Lastly the affectionate adjective 'old' was prefixed, and the general thenceforth rejoiced in the complete nickname, usually the first won honor of a great commander." The general, however, is said to have told the following story of the origin of the epithet to one of his messmates: During the Creek war, when he was suffering from a bad cold, his officers improvised a tent for him, covered with flakes of hickory bark, under which he slept comfortably. Next morning a drunken hanger-on of the camp came across the tent, and, not knowing who was in it, gave it a kick that tumbled the structure over. As the angry old hero struggled out of the ruins, the toper cried out, "Hello! Old Hickory! come out of your bark and join us in a drink." The general could not himself help joining in the laughter at the incident. As he rose and shook the bark from him he looked so tough and stern that the spectators gave him a hearty "Hurrah, for Old Hickory!" and the name clung to him ever after.

91. What was, or is, a Loco-foco in American politics?

R. M. T.

Loco-foco, a nickname formerly applied to the Democratic party in the United States. It originated in 1835, in New York, when a division had arisen in that party upon the question of bank charters, one wing which dubbed themselves the Anti-monopolists or Equal Rights men, claiming that these charters were virtually grants of monopolies and therefore hostile to equal rights. A majority of the Tammany nominating committee had selected Gideon Lee, a "monopolist," as a candidate for Congress. The nomination, as was customary, had to be ratified at a general meeting of Democrats of all shades of opinion at Tammany Hall. The Anti-monopolists determined, if possible, to obtain control of this meeting. There was a great crowd in the hall, the Monopolists

entering by the back stairs and the Anti-monopolists coming up the front stairs. A tumult followed, each side claiming the organization of the meeting, and while the uproar was at its height the gas lights were suddenly turned off. But the Equal Rights men were prepared, having suspected some such trick, and pulling out candles and loco-foco matches, the hall was instantly relighted. They succeeded in securing their own chairman, but Mr. Lee was elected as the regular candidate. The *Courier and Enquirer*, the Whig paper, immediately nicknamed the Anti-monopolists the Loco-foco party, a name that was gradually extended to the whole Democratic organization. The name Loco-foco was originally given to a self-lighting cigar invented in 1834 by John Mark, of New York.

92. Colonel Higginson in the *Independent*, in a criticism of Charles Brockden Brown, alludes to William Austin's tale of "Peter Rugg." Where can I find this tale?

H. M. S.

"Peter Rugg, the Missing Man," is the title of a fantastic little story by William Austin, first published in 1824, which was once very popular in this country. It may be found in Drake's "Legends of New England." The plot is somewhat as follows:

Peter Rugg, a citizen of Boston, in pre-revolutionary times, being caught in a storm while out driving, and urged to tarry the night with a friend, swore with a fearful oath, "I will see home to-night in spite of the tempest, or may I never see home!" and was condemned in consequence to wander perpetually between Hartford and Boston in a spectral chaise drawn by a spectral horse, with a spectral child beside him and a thunder-storm in the rear.

Higginson, in the article which our correspondent mentions, says: "'Peter Rugg' is a creation after Hawthorne's own heart; the earth hath bubbles as the water hath, and he is of them; and the place given him in the 'Virtuoso's Collection' gives proof that he had met Hawthorne's eye."



### Referred to Correspondents.

93. Why is a cow without horns said to be a buffalo cow? The expression is common among colored people in Virginia. Mooley cow is a term used in the same way elsewhere. Is this a corruption of muley meaning "like a mule?" W. H. B.

### Communications.

THE SENSE OF PRE-EXISTENCE. (A. N. and Q., vol. 1, Nos. 3 and 4.) May I call your attention to the curious similarity between your quotation from a writer in *Notes and Queries*, and the following paragraph from George Eliot's story of "The Lifted Veil." (The father of the morbid, introspective hero has suggested that the family should go to Vienna and back by Prague.)

"My father was called away before he had finished his sentence, and he left my mind resting on the word Prague, with a strange sense that a new and wondrous scene was breaking upon me: a city under the broad sunshine, that seemed to me as if it were the summer sunshine of a long-past century arrested in its course, unrefreshed for ages by the dews of night or the rushing rain-cloud, scorching the dusty, weary, time-eaten grandeur of a people doomed to live on in the stale repetition of memories, like deposed and superannuated kings in their regal gold-inwoven tatters. The city looked so thirsty that the broad river seemed to me a street of metal; and the blackened statues, as I passed under their blank gaze, along the unending bridge, with their ancient garments and their saintly crowns, seemed to me the real inhabitants and owners of this place, while the busy, trivial men and women, hurrying to and fro, were a swarm of ephemeral visitants infesting it for a day. . . . A stunning clang of metal suddenly thrilled through me, and I became conscious of the objects in my room again; one of the fire-irons had fallen as Pierre opened the door to bring me my draught. . . . As soon as I was alone again I began to ask myself whether I had been sleeping. Was this a dream, this wonderfully distinct vision—minute in its distinctness down to a patch of colored light on the

pavement, transmitted through a colored lamp in the shape of a star—of a strange city, quite unfamiliar to my imagination? I had seen no picture of Prague; it lay in my mind as a mere name, with vaguely remembered historical associations—ill-defined memories of imperial grandeur and religious wars." The hero subsequently finds, on reaching Prague, that his vision tallies exactly with the reality. Now, though the accessions are different, the vision of a foreign city, seen with marvellous distinctness in a day-dream, had been recorded in *Notes and Queries* in 1857. George Eliot's story was finished in April, 1859. Might not the former have suggested the latter? George Eliot, by the way, did not acknowledge "The Lifted Veil" until shortly before her death. In February, 1873, when pressed by John Blackwood to reprint it, she wrote, "Apropos of 'The Lifted Veil' I think it will not be judicious to reprint it at present. I care for the idea which it embodies, and which justifies its painfulness. A motto which I wrote on it yesterday perhaps is a sufficient indication of that idea:

Give me no light, great heaven, but such as turns  
To energy of human fellowship;  
No powers save the growing heritage  
That makes completer manhood."

63. THE KEY OF DEATH. (A. N. and Q., vol. 1, pp. 47, 59.) The tradition about this key is as follows:

About 1600 a stranger named Tebaldo established himself as a merchant in Venice. He became enamoured of the daughter of an ancient house, and, asking her hand, was rejected, the young lady being already affianced. Enraged, he set himself to plan revenge, and being a skillful mechanic he invented a formidable weapon. This was a large key, the handle of which could be turned easily. Being turned, it discovered a spring, which, when pressed, sent out from the other end of the key a needle of such fineness that it entered the flesh and buried itself there, leaving no external trace. With this weapon Tebaldo waited at the church door till the maiden he loved passed in to her marriage. Then, unper-

ceived, he sent the slender needle into the breast of the bridegroom, who, seized with a sharp pain from an unknown cause, fainted, was carried home, and soon died, his strange illness baffling the skill of physicians. Again Tebaldo demanded the maiden's hand, and was again refused. In a few days both her parents died in a like mysterious manner. Suspicion was excited, and on examination of the bodies the small steel instrument was found in the flesh. There was universal terror; no one felt that his own life was secure. The young lady went into a convent during her mourning, and, after a few months, Tebaldo begged to see and speak with her, hoping now to bend her to his will. She, with an instinctive horror of this man, who had from the first been displeasing to her, returned a decisive negative; whereupon Tebaldo contrived to wound her through the grate. On returning to her room she felt a pain in her breast, and discovered a single drop of blood. Surgeons were hastily summoned. Taught by the past, they cut into the wounded part, extracted the needle, and saved her life. Tebaldo was suspected, his house was searched, the key discovered, and he perished on the gallows.

There is a tradition that Duke Francis of Padua had a poisoned key of a similar character, which unlocked his private library. When he desired to rid himself of an obnoxious member of his household or suite he would send him to bring a certain volume from his bookcase. As the key was turned in the lock, out shot a poisoned needle, stabbed the hand of the holder, and instantly shot back again. Examination of the hand revealed only a small, dark-blue spot, but in a few moments the person grew strangely giddy, and would be found on the floor, apparently in a fit. In twenty-four hours he would be dead, and a verdict rendered—"apoplexy."

M. A. NICHOLAS.

In Edgar Saltus's remarkable story, "The Truth about Tristrem Varick," the hero uses a somewhat similar instrument to rid himself of the man who has wronged him.

## OUR \$1000 PRIZE QUESTIONS.

A series of Prize Questions was commenced in our first number. Ten questions will be published every week until the list is completed in our issue for Saturday, October 20, 1888. The award of prizes will be made Saturday, December 1, 1888, when

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For the best, fullest and completest answers,	\$500.00
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## Notes.

### SOME CURIOUS SPECULATIONS.

How many readers remember a famous little book called "The Stars and the Earth," which, some forty years ago, created a sensation, not among astronomers, perhaps, but among thoughtful readers outside of the purely scientific world? It consisted of certain wondrous speculations based upon the laws of the transmission of light;—which, it is well known, travels with the velocity of 213,000 miles per second. The rays from the moon, 240,000 miles away, reach us in a second and a quarter, the sun's (95,000,000 miles) in eight minutes; Jupiter's (617,000,000 miles) in fifty-two minutes, and so on until you get to stars so remote that it takes hundreds, thousands, even millions of years before their light reaches us. Consequently the stars that we see are only the stars as they were a hundred, a thousand, or a million years ago. A star may be actually extinguished, yet its light shines on for centuries.

Now, an observer in any planet or star would receive the rays of light from our earth in the same respective time. Supposing that the observer used some magnifying telescope of infinite power, he would see only our past history, would know the earth as it was a thousand or a millions year ago. But supposing, again, that the observer had the further power to launch himself out into space to meet these light couriers on their way, by a few rapid glances at the messengers as they met him he could crowd the whole of our earth's history into a few hours.

The same ideas were taken up by Camille Flammarion, in his "Stories of Infinity," in 1874. Lumen, the hero, dies and his soul, carried from earth with swiftness outstripping the swiftness of light, is enabled to note the earth's history reversed, the last event happening first, until the scroll is rolled backward to the time when there were no inhabitants, to the Saurian ages, to the ages of fire and nebulous mist.

Speculations of this sort have been a favorite pastime with men who conjoin the scientific with the imaginative temperament. Babbage, for example, in his ninth Bridgewater Treatise, insists upon the permanence of all spoken words. The pulsations of the air, once set in motion by the human voice, cease not to exist with the sounds to which they gave rise, the waves of air so raised perambulate the surface of land and sea, and soon every atom of the atmosphere takes up the altered movement due to the infinitesimal portion of the primitive motion which has been conveyed to it through countless channels and which must continue to influence its paths through its future existence. "Every atom impressed with good and with ill, retains at once the motions which philosophers and sages have imparted to it, mixed and combined, in ten thousand ways, with all that is worthless and base. The atmosphere we breathe is the ever-living witness of the sentiments we have uttered . . . and (in another state of being) the offender may hear still vibrating in his ear the very words, uttered, perhaps, thousands of centuries before, which at once caused and registered his own condemnation."

A really extraordinary parallelism to this passage, first noted by Henry Reed, occurs as far back as Chaucer, in the following lines, which amply support the dictum of Goethe, that the visions of the poet are translated into the science of the future:

Sound is naught but air that's broken,  
And every speech that is spoken,  
Whe'er loud or low, foul or fair,  
In his substance is but air:  
For as flame is but lighted smoke,

Right so is sound but air that's broke;  
Eke when men harp-strings smite,  
Whether that he much or lite,—  
Lo! with the stroke the air it breaketh;  
Thus wot'st thou well what thing is speche.  
Now henceforth I will thee teach  
However each speche, voice or soun',  
Through his multiplicacion  
Though it were piped of a mouse,  
Must needs come to Fame's House.  
I prove it thus: taketh heed now  
By experience, for if that thou  
Throw in a water now a stone  
Well wot'st thou it will make anon  
A little rounded as a circle,  
Par venture as broad as a coriclé,  
And right anon thou shalt sec well  
That circle cause another wheel,  
And that the third, and so forth, hother,  
Every circle causing other,  
Much broader than himselfen was,—  
Right so of air, my live brother,  
Ever each air another stirreth  
More and more and speech upbeareth  
Till it be at the House of Fame.

In 1854 Reed made Babbage's acquaintance in England, and in a letter to a friend at home says, "I told him that I had once in a lecture quoted that startling passage about the perpetuity of sound—and that some of my audience used to say that it almost made them afraid for some days to speak, from the dread that the sounds were to last and mayhap come back to them in the hereafter. On telling him I had cited the passage in a literary connection—a curious parallelism with a description in Chaucer, he expressed a good deal of surprise and asked me to refer him to it; this led on to some brilliant talking on his part: he said he had been asked why he had not used light as an illustration of the subject as well as sound—that he had not done so, because it would serve the purpose less effectively for the general reader. . . . He told me that Sir John Herschel mentioned to him that Sir William Hamilton one day, as they were walking together, said, 'Would you not like to see some great battle of ancient times—say Marathon or Actium?' 'Yes, but how is it to be done?' 'Well, if one could travel away from the earth with a velocity exceeding that of light, he would at last be able to look back on the waves of light first set in motion by the battle and so get a good sight of it.'"



## THE SENSE OF PRE-EXISTENCE.

## III.

Perhaps, after all, if history is ever to be verified, that verification may be found in our own minds. It has always been a favorite speculation of poets and metaphysicians that man is a microcosm, containing within himself the history of the race and of the universe,—if only we had wit to read it.

De Quincey compared the human brain to a palimpsest. Now, a palimpsest (the word means "twice rubbed") is a roll of parchment cleansed of its manuscript in order to make room for new manuscript. The rude chemistry of the ancients could efface the old sufficiently to leave a field for the new, yet not sufficiently to make the traces of the elder manuscript irrecoverable for us. Palimpsests have been found that yielded many successive layers of manuscript. The traces of each handwriting, regularly effaced, have in the inverse order been regularly called back by the magic of modern chemistry, and as the chorus of the Athenian stage unwove through the anti-strophe every step that had been mystically woven through the strophe, so, by our modern conjurations of science, secrets of ages remote from each other have been exorcised from the accumulated shadows of centuries.

"What else than a natural and mighty palimpsest," continues De Quincey, "is the human brain? Such a palimpsest is my brain; such a palimpsest, oh reader! is yours. Everlasting layers of ideas, images, feelings, have fallen upon your brain softly as light. Each succession has seemed to bury all that went before. And yet, in reality, not one has been extinguished."

The comparison is apt and fine. Every one has experienced the strange tricks that memory occasionally plays. You are engaged in reading, in writing, in serious occupation which engrosses your mental powers. Suddenly there bursts into your thoughts some recollection of childhood, some trivial circumstance that happened years ago and was forgotten immediately afterwards. Not the minutest analogy need exist between your present thoughts

and the unbidden recollection that starts, goblin-like, from the sealed-up vaults of the past. Does this not indicate that every experience in life, no matter how frivolous, leaves an indelible print on the mental organism, and that, though this print may seem to fade, it is still there, like writing in invisible ink, or the effaced manuscript on the palimpsest—only waiting for some exciting cause to bring it out clearly and legibly?

This truth is enforced by the experiences of persons who have been on the threshold of death. Those who have been recovered from drowning or hanging say that previous to the advent of unconsciousness, they have seen a sort of panorama of their whole previous existence, with not the smallest incident, thought or feeling omitted; and it is thence inferred that all human beings at the moment of dissolution experience this awful resurrection of the dead past.

Again it is well known that very aged persons are used to throw back and concentrate the light of their memory upon scenes of early childhood, recalling many things which had faded even to themselves in middle life, whilst they often forget altogether the whole intermediate stages of their existence. "This shows," says De Quincey, "that naturally and without violent agencies the human brain is by tendency a palimpsest."

But our brains are inherited from our ancestors. Why then may it not be that the human brain is a palimpsest, containing more or less faded, yet recoverable records, not only of our entire past life, but of the lives of our ancestors to the remotest periods? In a former number (*A. N. and Q.*, vol. 1, page 26) something of this sort was suggested. It was pointed out that Pythagoras professed a distinct recollection of his former lives; the writer of this knows two educated men who have lived before in the persons of rather more famous individuals than their present representatives; Lumen, in Flammarion's "Stories," finds that his soul had passed through many previous conditions. Indeed the idea of transmigration, which is a poetic forecast of the more scientific doc-

trine here enunciated, is a very familiar one.

Coleridge, in his boyhood, one day was proceeding through the Strand, stretching out his arms as if swimming, when a passerby, feeling a hand at his coat-tail, turned rudely round and seized him as a pickpocket. Coleridge denied the charge, and confessed that he had forgotten his whereabouts in the impression that he was Leander swimming across the Hellespont—a wretched street-lamp being transformed by his imagination into the signal-light of the beautiful priestess of Sestos.

Now it would be a little too fanciful to suggest that Coleridge may have numbered Leander among his ancestors, and that Leander's memory was suddenly in an abnormal moment reasserting itself through the brain of Coleridge. It would be too fanciful; and, besides,—Leander may never have existed.

But here are some interesting personal experiences which come to us from an English source, and which are susceptible of this same fanciful explanation.

"Everybody that observes cannot fail to have noticed, that long contemplation of any object completely alters its appearance. The impression it left, in time wears itself out, and is insensibly succeeded by another. That strangeness which at first sight characterizes the object, becomes invariably dissipated by familiarity, and, at last, the thing assumes a permanent expression wholly different from what it bore when first seen. In common with others, I have noticed this fact. There is, too, another, of similar nature, that I once believed I alone had observed, but which I now find is by no means the case. Tennyson, but in a very limited and partial sense, has noticed it in the following passage:

"As when we dwell upon a word we know,  
Repeating till the sound we know so well  
Becomes a wonder, and we know not why.

"Thus the converse operation is performed in the mind. What has been familiarized loses its accustomed appearance, and reverts to that which it originally presented.

"With me, these sensations are of recent growth. At once time I had so great a difficulty in conceiving the past and the absent, that whenever I endeavored, in imagination, to revivify scenes that had previously occurred, or to recall bygone events or the appearance of a person with whom I had been acquainted, the attempt was an utter failure. But now, my conception is too distinct—my organization is too easily affected—all my senses conspire against me. A peculiar scent, a note of music, a cloud rolling from off the face of the sun, a motion of my body, even, is often the sole cause in producing a renewal of impressions first received years ago, and feelings long since gone and forgotten. And not only in recalling to the memory, with intense truth, my own experiences that have faded away, but also in reproducing scenes in which, by the nature of things, I never could have participated.

"A casual glance at the name of a street is sufficient to call up to my second-sight scenes that have been enacted therein, or persons that I know have in some way been connected with it. Thus, it occasionally happens to me that a street with which I am perfectly familiar suddenly loses its accustomed appearance, and assumes that strangeness and newness with which I first beheld it. For a moment or two it retains this aspect. Then, by degrees, there comes a change, and, instead of reverting to the appearance with which I am most familiar, the street becomes the nucleus of extraordinary phenomena.

"A strange spectacle presents itself. That ever-moving crowd, which to me is solitude, begins, one by one, to disappear; that roaring traffic, which on me produces the same effect as silence elsewhere, begins to subside; my senses become involuntarily inactive; the impressions of surrounding objects fade away. Then, another crowd and another kind of noise succeed, and I feel I am in contact with beings that, I know by some intuition, have long since disappeared beyond the limits of temporal influence. At first, all is a bewildering confusion; the figures that flit to and fro possess an indistinct-



ness of outline not unlike what is commonly observed in a thick November fog; nothing is clearly visible. But there soon follow order and distinctness and harmony, and I find myself—*spectator, haud non particeps*—in the midst of a scene that I feel convinced must in former years have been enacted in that street. After awhile, it grows fainter and fainter, and at last, just as the vapor produced by breathing on glass evaporates, completely wears itself out. The forms I see, move along just as people of to-day; they appear to recognize each other; enter into conversation with each other; and have all the characteristics of real beings.

"As for myself, I do not speak—I cannot speak; I am among them, but not of them; I am not perceived, but I perceive these forms as plainly as I perceive this paper on which I am writing, and with such distinctness as to enable me long afterwards to recall to my mind their gait, their lineaments, the expression of their countenances—the very texture of their skin, I am, moreover, enabled by some internal but unmistakable assurance to recognize individuals and identify events. Thus—to omit lesser incidents—I have found myself at Westminster in the crowd that thronged the approaches to the Abbey at the coronation of Henry VII.; I have seen Shakespeare ('of the Globe' in more senses than one) hurrying along to his theatre in Bankside; I have been jostled by the mob that attended the execution of Charles the First; in Russell street, at Covent Garden, I have stood and watched 'the Wits' as they came out from Wills' or Button's. To come to a later period—I have, in Holborn, been passed by that wonderful boy who left Bristol and came to live and starve and die in London; and, in the same thoroughfare, have, for some short distance, followed the Viscount Chateaubriand with dishevelled hair and bloodshot eye—dragging himself along, devoured of hunger, deserted of sleep—come abroad that none might know his destitution.

"Nor, at the time of their occurrence, does it appear at all strange to me that I should see these sights. I am sensible of

no surprise at their coming, and, as in a dream persons never question the reality of the apparitions that present themselves, so in presence of these phantom-scenes of mine I am firmly convinced of their reality. I am, however, fully aware they are not real existences, in the ordinary sense of the term; but I feel them to be true pictures of actual persons and occurrences. Whenever the spectacle is generated I cannot evade it, it is not in my power to dissipate it; the scene must wear itself out. My attention is completely absorbed by the spectacle, and I am bound to be a silent spectator of what is going on. Once—and once only—was I conscious of exerting force to free myself from the enthrallment. I was walking through an unobserving train of these phantoms, when suddenly a bell in some neighboring church struck out. On all occasions, if a sound from the outer world is heard by me, the spell is at once broken and I am released. But on this, I could clearly hear the bell, and yet it was as if I were altogether out of the world whence it came. I was alarmed at the idea of participating in two distinct existences. Terror came on me as in a nightmare. A thought struck me that I was henceforth to live in visions. I struggled with all my might to free myself. All my attempts were in vain; every effort served only to weaken my power of resistance—the spectacle maintained itself. At last, and after I had given myself up to its influence, it suddenly and spontaneously disappeared."

#### "SHERIDAN'S RIDE."

On November 1, 1864, Thomas Buchanan Read and Prof. James E. Murdoch, the elocutionist, were breakfasting together with the poet's brother-in-law, Cyrus Garrett, at the latter's home, the house now known as 49 West Eighth St., Cincinnati.

Prof. Murdoch, that evening, was to have an ovation tendered him at Pike's Opera House.

The conversation turned upon a spirited picture, by Nast, of "Sheridan's Ride to the Front," in the current number of

*Harper's Weekly*, which the host held in his hand.

"There is a poem in that picture," said Garrett to Murdoch, and then added, "Suppose I have one written for you to read to-night?"

But Murdoch replied that he was not in the habit of reading at night a poem written in the morning of the same day. And when Garrett appealed to Read for the poem, the latter answered, "Do you suppose I can write a poem to order, just as you would go to Sprague's and order a coat?"

Nevertheless, Read took the paper up to his room after breakfast, and his eye lit upon the following paragraphs in the editorial accompanying the picture: "The General was at Winchester in the early morning when the enemy attacked—*fifteen miles distant* from the field of operations;" and "This was the situation a little before noon, when Sheridan came on the field riding so that the devil himself could not have kept up with him."

The poet's imagination took fire. "Hat-tie," said he turning to his wife, "do not let me be interrupted. I am not to be called even if the house burns down." Once during the forenoon he called for a cup of strong tea. That was all the stimulus he needed. By noon his poem was finished. Murdoch at once saw its dramatic possibilities, and read it that evening, "hot from the oven," to a crowded and delighted house.

"Peal after peal of enthusiasm," says the *Cincinnati Commercial*, "punctuated the last three glowing verses. So long and loud was the applause at its end that Mr. Murdoch was recalled to the footlights, and Mr. Read only escaped the congratulations of the audience by refusing to respond, as he could not adequately do, so he seemed to think, to the clamorous utterances of his name."

#### A CIPHER MYSTIFICATION.

The renewed interest in ciphers and cryptograms occasioned by Mr. Donnelly's latest intellectual escapade makes

it timely to recall a famous cipher mystification in modern English diplomacy. Under King William I. of Holland a treaty of commerce with Great Britain was pending. Sir Charles Bagot, the English Minister at The Hague, received a despatch one day from Mr. Canning at the Foreign Office while he was with the king and the Dutch Minister Falk. He begged leave to open it, which was immediately granted, but found that the letter was apparently in cipher. As he had not the key with him, he could do nothing else than ask permission to retire. Going home he made out the despatch to be as follows:

SEPARATE, SECRET, AND CONFIDENTIAL.

(In Cipher.)

FOREIGN OFFICE, January 31, 1826.

Sir:

In matters of commerce, the fault of the Dutch is offering too little and asking too much.

With equal advantage the French are content, So we'll clap on Dutch bottoms just 20 per cent.

Chorus—20 per cent., 20 per cent.

"ENGLISH CUSTOM-HOUSE OFFICERS AND FRENCH DOUANIERS."

English—We'll clap on Dutch bottoms just 20 per cent. ;

French—Vous frapperez Falk avec 20 per cent.

I have no other commands from His Majesty to convey to Your Excellency to-day. I am with great truth and respect, sir, Your Excellency's most obedient humble servant,

(Signed)

GEORGE CANNING.

H. E. the Rt. Hon'ble Sir Charles Bagot, G. C. B., The Hague.

Utterly unable to make out what this could possibly mean, poor Sir Charles Bagot and his Secretary of Legation worried over it for days and got into a correspondence with Mr. Canning, who calmly refused to give them any light, until in a happy moment it dawned upon Sir Charles that the liveliest of Premiers had tossed off a grave piece of fiscal diplomacy into facile verse of the sort which had made the "Anti-Jacobin" famous.



## THE PHOTOGRAPH ANTICIPATED.

Among the "Fables" of Fénelon, written in 1690 for the education of the Duc de Bourgogne, grandson of Louis XIV, is an interesting narrative, called "Voyage Supposé," and among the marvels of which the story is made up we read, "There was no painter in all the country, but when they wished the portrait of a friend, or a picture representing some lovely landscape or other object, they put water into large basins of gold and silver and made this water face the object they wished to paint. Very soon the water would congeal and become as the face of a mirror, where the image dwelt ineffably. This could be carried wherever one pleased, and gave as faithful a picture as any mirror."

The good bishop, when he wrote the above, little thought that the fabulous wonders devised by his imagination would so closely resemble the sober reality of a century or so later.

## THE RELIGION OF SENSIBLE MEN.

One of the cleverest things said by Lord Beaconsfield occurs in the following scrap of conversation in *Endymion* (English edition, vol. iii. p. 135): "'As for that,' said Waldershare, 'sensible men are all of the same religion.' 'And pray what is that?' inquired the prince. 'Sensible men never tell.'"

Unfortunately, like many of Beaconsfield's best epigrams, this is not original. The following anecdote is to be found in Burnet's "History of My Own Times." (vol. i. p. 175, Oxford edition of 1833.) It is in a note by Speaker Onslow on the character of Sir Anthony Ashley Cooper, who afterwards became first Earl of Shaftesbury: "A person came to make him a visit, whilst he was sitting one day with a lady of his family, who retired upon that to another part of the room with her work, and seemed not to attend to the conversation between the earl and the other person, which turned soon into some dispute upon subjects of religion; after a good deal of that sort of talk, the

earl said at last, 'People differ in their discourse and profession about these matters, but men of sense are really but of one religion.' Upon which says the lady of a sudden, 'Pray, my lord, what religion is that which men of sense agree in?' 'Madam,' says the earl immediately, 'men of sense never tell it.'"

## PIRON'S EPITAPH.

In a clever and pungent discourse from his Easy Chair, in the June *Harper's*, Mr. George William Curtis has made some curious slips in an attempted quotation from the French.

"The French Academy," he says, "was also composed of immortals, and the biting wit wrote of a peer who could not pass the gate

*Ci-git Biron, qui n'était rien  
Pas même académicien."*

Now the quotation should read:

*Ci-git Piron, qui ne fut rien  
Pas même académicien.*

Piron was the biting wit who wrote this epigram,—not on "a peer who could not pass the gate," but on himself in a similar case, and the point of the satire is directed against the Academy itself.

Alexis Piron (1689-1773), familiarly known as "the epigrammatic machine" was the life-long satirist of the French Academy. He had called them "the invalids of wit," and described them as "forty with the wit of four," yet in 1750 he sought to be elected to a vacancy. When asked what he would say, if successful, he replied, "Only three words, 'Thank you, gentlemen,' and they will answer, 'It is not worth mentioning'" (*il n'y a pas de quoi*). He failed, and consoled himself with the thought, "I could not make thirty-nine think as I do, still less could I think as thirty-nine do." Three years later he was elected, but Louis XV., through the influence of Mme. de Pompadour, annulled the election, and substituted a pension of one thousand louis. Thereupon Piron sent his will to the Academy, with the well-known epitaph inscribed upon it.

## TRADITORE TRADUTTORE.

An amusing mis-translation occurs in the "Catalogue Illustré" of the Salon of 1888, (Ludovic Baschet, Paris). Rough sketches of the pictures are given with the titles in English and French. Under one sketch (p. 317) representing a number of nude ladies disporting themselves in the clouds, the English legend is "Milk Street" and your astonishment is changed to delight when you find that this is a translation of *La Voie Lactée* (the Milky Way.)

## BANDANA.

This word comes from the Hindustani. *bānd'hna*, (*bānd'hnd*, to tie), a mode of dyeing in which the fabric is tied in knots so as to exclude the color from the knotted portions, and thus produce white spots.

## Queries.

94. Browning, in "The Ring and the Book," has this line:

The golden snow Jove rained on Rhodes.

To what does Browning refer. Please give reference to the story or legend.

C. L. PULLEN.

The reference is to the story of Danae. Her father, Acrisius, King of Argos, having been warned by an oracle that his daughter would bear him a son who would put him to death and rule in his stead, sought to prevent this by confining Danae in an underground chamber, lined with bronze like the underground treasures still visible at Mycenae. But some authorities say she was immured in a brazen tower. Zeus fell in love with the maiden and descended to her in a shower of gold, and she gave birth to Perseus, who fulfilled the predictions of the oracle.

95. What author used the pseudonym "Thomas Maitland?"

R. M. M.

Thomas Maitland, a name signed by Robert Buchanan to an article entitled "The Fleshly School of Poets," in the *Contemporary Review* for October, 1871, which severely handled the poetical compositions of Swinburne and Dante Rossetti. The article attracted some attention, and when its authorship was subsequently

discovered, Rossetti and his friends protested very bitterly against the unfairness of one writer of poetry disguising himself like a hired bravo, in order to attack his more successful rivals, and, indirectly, to praise himself. For "Thomas Maitland" accused Rossetti of borrowing ideas from Robert Buchanan. The controversy sputtered hotly for a while and then went out, to be revived for another brief period by the publishing of the article in pamphlet form a few months later, with an introduction over Buchanan's own signature in which he gave the not altogether satisfactory explanation that the *alias* was affixed to the essay "in order that the criticism might rest upon its own merits, and gain nothing from the name of the real writer." In a recent volume of poems by Buchanan there is a dedicatory poem "To an Old Enemy," which plainly shows that the feud had been made up by that time.

96. What is "the City of cucumbers?"

F. B. P.

The town of Ifax, in Tunis, is so-called. Its markets were once famous throughout the East for their fine melons and cucumbers.

97. Who, or what, is Gougou?

M. M. G.

Gougou, a terrible monster in the form of a gigantic woman, which, according to the neighboring Indians, resided on an island in the Bay of Chaleur. It fed on human beings, catching them and preserving them in pouches large enough to hold a ship. Samuel de Champlain gives a detailed account of this monster, taken down from the lips of the natives, some of whom claimed to have seen it, while others had only heard the horrible noises it was accustomed to emit. "What makes me believe what they say," concludes Champlain, "is the fact that all the savages in general fear it, and tell such strange things about it that if I were to record all they say it would be regarded as a myth, but I hold that this is the dwelling place of some devil that torments them in the above named manner."



98. Browning has a poem called "Caliban on Setebos." Who was Setebos?

H. C. M.

Setebos, whom Shakespeare makes the god of Caliban's dam, Sycorax, ("The Tempest," Act I., Scene 2,) was according to Eden's "History of Travaile" (1577), an American god, or rather devil, worshipped by the Patagonians. In an account of Magellan's voyage to the South Pole, Eden tells how some of the natives of Patagonia were captured, and, "when they felt the shackles fast about their legs, they roared like bulls, and cryd upon their great devil Setebos to help them. They say that when any of them dye there appear x or xii devils leaping and daunsing about the bodie of the dead and seem to have their bodies paynted with divers colors, and that among others there is one scene bigger than the residue who maketh great mirth and rejoicing. This great devil they call Setebos." There are many other evidences in the play that Shakespeare had been reading books of American travel prior to its composition.

99. Whence the phrase "But me no buts?"

S. C. C.

It may be found in Fielding's "Rape upon Rape," Act II., Scene 2, and in Aaron Hill's "Snake in the Grass," Scene 1.

But analogous expressions are frequent among the Elizabethian dramatists. Thus Shakespeare says, "Grace me no grace, nor uncle me no uncle" ("Richard II.," Act II., Scene 3), and "Thank me no thanks, nor proud me no pouds" ("Romeo and Juliet," Act III., Scene 5); Ben Jonson, "O me no O's" ("The Case is Altered," Act V., Scene 1); Beaumont and Fletcher, "Pot me no pots" ("The Knight of the Burning Pestle," Act II., Scene 5), and "Vow me no vows" ("Wit without Money," Act IV., Scene 4); Ford, "Front me no fronts" ("The Lady's Trial," Act II., Scene 1); Massinger, "End me no ends" ("A New Way to Pay Old Debts," Act V., Scene 1), and "Virgin me no virgins" (Ibid, Act III., Scene 2); and Peele,

"Parish me no parishes" ("The Old Wives' Tale").

Dryden uses a similar expression twice in "The Wild Gallant":—"Midas me no Midas" (Act II., Scene 1), and "Madam me no madams" (Act II., Scene 2). Fielding himself was fond of the locution. He has "Map me no maps" in the play already quoted from (Act I., Scene 5), and "Petition me no petitions" in "Tom Thumb" (Act I., Scene 2). Scott, in "Ivanhoe" (chapter xx.), has it "Clerk me no clerks;" Bulwer, in the "Last Days of Pompeii" (Book III., Chapter VI.), makes one of his characters cry "Fool me no fools;" and Tennyson, in "Elaine," makes Launcelot say

Diamond me

No diamonds! for God's love, a little air!  
Prize me no prizes, for my prize is death.

100. What is the origin of the phrase "Praise from Sir Hubert is praise indeed?"

H. K. McC.

It is a misquotation from Thomas Morton's drama, "A Cure for the Heartache," Act II., Scene 1, where it is rather less tersely put as "Approbation from Sir Hubert Stanley is praise indeed." But Morton has borrowed from the famous Latin proverb, "Laudari a viri laudato."

101. What is the origin of the Liberty Cap?

W. H. M.

The "Liberty Cap" takes its origin from the ancient Phrygian cap, which may be seen in all the representations of the Trojans in Flaxman's illustrations to Homer. In ancient Greece and Rome slaves were not allowed to have the head covered, and part of the ceremony of freeing a slave was placing a cap on his head, which thus became the symbol of liberty and was so regarded during the Roman Republic. A cap on a pole was used by Saturninus when he possessed himself of the capitol (B. C. 263) as a token of liberty to all slaves who might join him, and Marius raised the same symbol to induce the slaves to take arms with him against Sylla. After the death of Cæsar the conspirators marched out in a body with a cap borne before them on a

spear. A medal struck on the occasion and bearing this device is still in existence. In Dr. Zinkeisen's "History of the Jacobin Club" we are told that the "Liberty Cap" or "Bonnet Rouge" was introduced by the Girondists, and that it owed its favorable reception principally to an article by Brissot in the *Patriote Français* for February 6th, 1792, in which he declared that the "mournful uniform of hats" had been introduced "by priests and despots" and proved from history that "all great nations—the Greeks, the Roman and Gauls—had held the cap in peculiar honor, "and that in modern times Voltaire and Rousseau had worn it as a symbol of freedom. The red color was expressly recommended "as the most cheerful." It is also said that the "Bonnet Rouge" was habitually worn by the galley slaves and was adopted as the symbol of freedom after the release from the galleys of the Swiss regiments of Chateau Vieux. Hitherto, red had been regarded in France as the color of despotism and oppression, and had acquired a bad reputation among patriots through "the red book" and the red flag as the instrument of martial law. But after Brissot's letter the red cap became the symbol of the Girondists, and on March 14th, it appeared for the first time in the Jacobin Club. Five days later, however, it was expelled through the influence of Pétion and Robespierre. Nevertheless, the Girondists continued to uphold it, till the insurrection of June 20 made it the emblem of the victory of republicanism over monarchy.

102. What is meant by "adulterine" castles?

"Henry II., on his accession, had to besiege and recover for the crown the 'adulterine castles.'" (Dictionary of English History, p. 233.)

Farnham castle "destroyed by Henry III. as adulterine." Ibid, p. 451.

"Adulterine" means illegal, illegitimate, unlicensed; and adulterine castles are castles built without license from the crown. See Stubbs' "Constitutional History," I. x. 333.

### Referred to Correspondents.

103. What are the "home counties" in England? What are "the shires?"

E. D.

104. When did the crown become the emblem of kingly authority?

L. O.

105. Whence the phrase "A sop to Cerberus?"

H. M.

### Communications.

THE SENSE OF PRE-EXISTENCE (A. N. and Q., vol. 1, Nos. 3, 4 and 6). Your admirable papers on this subject, have so interested me, that I ask the insertion of the following quotation from Hawthorne's "English Sketches" (Globe edition, page 213). Hawthorne's explanation of the "feeling" in his own case is satisfactory, if not mystical, and suggests to me that a similar explanation might be found in other cases, if the same trouble were taken to think it out as Hawthorne took. After describing the kitchen of Stanton Harcourt, he says:

"Now—the place being without a parallel in England, and therefore necessarily beyond the experience of an American—it is somewhat remarkable, that while we stood gazing at this kitchen, I was haunted and perplexed by an idea that somewhere or other I had seen just this strange spectacle before. The height, the blackness, the dismal void, before my eyes, seemed as familiar as the decorous neatness of my grandmother's kitchen; only my unaccountable memory of the scene was lighted up with an image of lurid fires blazing all round the dim interior circuit of the tower. I had never before had so pernicious an attack, as I could not but suppose it, of that odd state of mind wherein we fitfully and teasingly remember some previous scene or incident, of which the one now passing appears to be but the echo and reduplication. Though the explanation of the mystery did not for some time occur to me, I may as well conclude the matter here. In a letter of Pope's, addressed to the Duke of Buckingham, there is an account of Stanton Harcourt, (as I now find,



although the name is not mentioned,) where he resided while translating a part of the "Iliad." It is one of the most admirable pieces of description in the language—playful and picturesque, with fine touches of humorous pathos—and conveys as perfect a picture as ever was drawn of a decayed English country house; and, among other rooms, most of which have since crumbled down and disappeared, he dashes off the grim aspect of this kitchen—which, moreover, he peoples with witches, engaging Satan himself as head-cook, who stirs the infernal caldrons that seethe and bubble over the fires. This letter and others relative to his abode here, were very familiar to my earlier reading, and, remaining still fresh at the bottom of my memory, caused the weird and ghostly sensation that came over me on beholding the real spectacle that had formerly been made so vivid to my imagination."

See also Hawthorne's "Doctor Grimshawe's Secret," chapter 12, illustrating the same state of mind. A. B. Q.

BUFFALO COW (A. N. and Q., vol. 1, p. 71) is so called because its head somewhat resembles that of the female bison or American buffalo. In the male bison the horns are short and partly concealed by tufts of hair. The female's horns are still shorter and more undeveloped.

"MOOLEY COW"—Webster gives "mulley," a child's word for cow. A. B. Q.

HOODLUM (A. N. and Q. Vol. 1 p. 65.) it seems likely is related to, or derived from, the German *huden*, to be idle, to "loaf," *hudler*, and idler, *hudel*, trash, a vagabond; just as *bummer* is the German *bummler*, an idler. C. G.

LIFE OF JOSEPH THE SON OF ISRAEL (A. N. and Q., vol. 1, p. 59). The Dictionary of Anonymous and Pseudonymous Literature, by Halket & Lang, Patterson, Edinburgh, 1882-3, gives the author as J. Macgowan. C. L. PULLEN.

OVER-SHOES.—(A. N. and Q., p. 54.) You state that the first pair of Indian Rubber Shoes ever seen in the United States were brought to your city in 1830.

Is there not some mistake about this? The article was certainly imported into Salem from Para, South America, years before that. In confirmation of this, I have enclosed for your inspection an advertisement clipped from a Salem paper of 1825 advertising these over-shoes.

My impression is that they were advertised in Salem even before 1825, but the clipping referred to, is sufficient to show that rubber over shoes were used in the United States before 1830.

"Indian Rubber Over Shoes.

"A prime lot of *Ladies' Over Shoes*,

"received by

J. V. IVES,

*Sign of the Globe & Harp, Essex Street.*

May 27, 1825.

HENRY M. BROOKS.

N. B. Since writing the above I have found an advertisement in the *Salem Observer*, of 1823, which I also send to you:

"OVER SHOES.

200 pair RUBBER OVER SHOES, a prime lot, at the reduced price of \$1 to 1.50 per pair, at J. M. IVES'S Bookstore.

Jan. 29, 1823."

[Our figures should have been 1820 and 1823. The latter was the year in which a large importation was made.]

CARDINALS (A. N. and Q., vol. 1, p. 86.) Speaking of the anti-pope, Felix V.,—do many people know that his descendants are to-day the nearest lineal heirs to the English throne? The direct representative in the elder line of the House of Stuart, is, since the death, in 1875, of Francis Ferdinand, Ex-Duke of Modena and Arch-Duke of Austria, his niece, Maria-Theresa, Archduchess of Austria, who was born in 1849, and in 1868 married Prince Louis of Bavaria. She represents James I. of England, through the daughter of his son Charles I., while Queen Victoria and the rest of the reigning family represent James I. only through the heirs of his daughter Elizabeth, the unfortunate Queen of Bohemia. Henrietta-Marie, daughter of Charles I., married her cousin, Philip, Duke of

Orleans (Louis XIV.'s brother) by whom he had three children. The youngest of these, Anne-Marie d'Orleans, married in 1684 Victor Amadeus II., Duke of Savoy, a descendant of the first Duke of Savoy who abdicated in favor of his son in 1434, became a monk, rose to be Cardinal and subsequently an anti-pope, as set forth in your last number. In 1704, her husband was made king of the Two Sicilies, and having been driven from that throne in 1718 by a sudden and audacious manœuvre of Spain, then under the control of Cardinal Alberoni, the Allies consoled him with the crown of Sardinia.

Victor Amadeus resigned that crown in 1730, and was succeeded by his son Charles Emanuel. One hundred years later, in 1831, the heirs male of this line failed on the death of Charles Felix, King of Sardinia, when the crown passed to a collateral heir, Charles-Albert (grandfather of the present King of Italy.) But for the Salic law it would have belonged to the eldest sister of Charles Felix, Beatrice, who in 1818 married Francis IV., Duke of Modena, and was the grandmother of the princess who by old English rules of royal descent should now be Queen Maria Theresa I. of Great Britain and Ireland.

The blood of still another Cardinal, by the way, flows in the veins of this princess, for she may claim a collateral descent from Maurice, Cardinal of Savoy.

It is a curious instance of how the whirligig of time brings about its reverses that the descendants of that Victor Amadeus who was deprived of the throne of the Two Sicilies by Spain, have in these latter days sat upon the throne of both a United Italy and of Spain (the latter in the person of the ex-King Amadeus, a member of the House of Savoy and brother to King Humbert.) J. G. D.

### OUR \$1000 PRIZE QUESTIONS.

Our series of prize questions (begun in No. 1) is intended for the amusement and instruction of our readers, whether competitors or not, and any suggestions in regard to them will be cheerfully received and, if possible, acted upon.

It has been urged by competitors that ten questions a week are rather too onerous a task, especially for hot weather. In future, therefore, we will reduce the weekly instalment to five and make the full number of prize questions one hundred and fifty instead of two hundred and fifty. The list will consequently be completed in our number for Saturday, October 13, 1888, (instead of the 20th as before mentioned).

Another change asked for is the postponement of the time when the first batch of answers is due,—the present arrangement throwing too large a burden of work into the summer months. On consideration, we have decided that competitors may take their own time about sending in their answers, provided only that they send them all in on or before November 15, 1888, when the competition comes to a close.

But as the examination of these answers will entail a great deal of work in a short space of time, the announcement of the judges' decisions will be postponed for one week, and the award of prizes will be made, not in our number for December 1, as before announced, but in our number for December 8, 1888, when

### ONE THOUSAND DOLLARS

will be distributed as follows:

For the best, fullest and completest answers,	\$500.00
For the second-best,	250.00
For the third-best,	125.00
For the fourth-best,	75.00
For the fifth-best,	50.00

This offer is open to all subscribers to AMERICAN NOTES AND QUERIES.

### THE SEVENTH INSTALMENT.

61. From whom did Longfellow borrow the idea of his poem, "The Reaper and the Flowers."
62. What is the Bed of Justice?
63. Whence the word Tariff?
64. What is the Golden Rose?
65. Who is called the "Swan of Eisleben," and why?



## THE CRITIC.

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A WEEKLY REVIEW OF LITERATURE AND THE ARTS.

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### BISHOP POTTER.

I am glad of this opportunity to express to you my keen sense of indebtedness for *THE CRITIC*. I never read it—and, no matter how much driven, I never allowed it to go unread—without a fresh conviction of its rare worth. It is so thoroughly *just*, so discriminating, so full of the atmosphere of a courageous, candid and open-minded criticism, that one cannot but be proud and glad that so good and helpful a journal is winning its way to the wider recognition and esteem which it so abundantly deserves.—*Bishop Henry Potter (in private letter, quoted by permission.)*

### DR. VINCENT.

To one who desires a current report from the active world of letters, a knowledge of the best books most recently published in every department of Science, Literature, and Art, careful critiques upon the principal books by specialists in the several departments of learning—there is no guide so full, scholarly, and satisfactory as *THE CRITIC*.—*Chancellor T. H. Vincent, Chautauqua University.*

### MR. STEDMAN.

We could not now get along very well without it. You maintain a high and impartial standard of criticism, and have brought out the talent of new and excellent writers. I depend greatly upon your Literary Notes. I am sure that publishers, no less than authors and readers, must feel a practical interest in your success.—*Edmund Clarence Stedman.*

### DR. HEDGE.

New York possesses one literary treasure to which Boston has nothing comparable in the way of journalism. I mean *THE CRITIC*—the most impartial, as it is, in my judgment, the ablest critical journal in the land.—*Frederic H. Hedge.*

### DR. SCHAFF.

I have kept *THE CRITIC* from the beginning, and find it a useful summary of the literature of the day, in the spirit of a fair and independent criticism.—*Philip Schaff.*

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## More Good Words from the Press.

### *Boston College Stylus.*

The first two numbers of this new magazine have reached us, and we must say that its beginnings are, in the highest sense of the word, auspicious. Its object, as laid down by the editors, is the same as that of the well-known English *Notes and Queries*; and, so far at least, it has not fallen below the standard of its model in the method of attaining that object. To those interested in "quaint, curious, and out-of-the-way subjects," our advice is to patronize home talent and enterprise, and to send in, with as little delay as possible, their subscription of three dollars to the Editors of AMERICAN NOTES AND QUERIES.

### *Every Evening, Wilmington.*

AMERICAN NOTES AND QUERIES is the name of a cosy little publication which like its namesake in England, is "a medium of intercommunication for literary men, general readers, etc." It is published at 619 Walnut Street, Philadelphia, by the well known editor of *Lippincott's Magazine*, W. S. Walsh. Among the subjects touched upon in the second number, that of May the 12th, are "Who Was Mother Goose," which goes further back than the Boston lady of 1715, to the Norse legends; "The Egg Problem," which gives several of the intentionally and unintentionally humorous solutions of the problem "If a hen and a half lay an egg and a half, in a day and a half, how many eggs will six hens lay in seven days?" "King Ramirez," "Some Etymological Relationships or Resemblances." There are several pages of interesting queries and answers.

### *Williams Weekly.*

AMERICAN NOTES AND QUERIES sustains the promise of its initial numbers. It is a most valuable compendium of information, and will meet with the success which it deserves. The queries, which this paper invites and undertakes to answer, are upon every conceivable topic, and the fullness of the replies will delight the insatiable seeker after knowledge.

### *Cleveland Plain Dealer*

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## Notes.

THACKERAY'S CHARACTERS AND THEIR PROTOTYPES.

I.

In one of those charming "Roundabout Papers" which are so much less read than they deserve to be, is one entitled "De Finibus," which lets in much curious light upon the great novelist's habits of composition, and the way in which his characters grew before him.

"Alexandre Dumas," he says, "describes himself, when inventing the plan of a work, as lying silent on his back for two whole days on the deck of a yacht in a Mediterranean port. At the end of the two days he arose and called for dinner. In those two days he had built his plot. He had moulded a mighty clay, to be cast presently in perennial brass. The chapters, the characters, the incidents, the combinations were all arranged in the artist's brain ere he set a pen to paper. My Pegasus won't fly, so as to let me survey the field below me. He has no wings, he is blind of one eye certainly, he is restive, stubborn, slow; crops a hedge when he ought to be galloping, or gallops when he ought to be quiet. He never will show off when I want him. Sometimes he goes at a pace which surprises me. Sometimes, when I most wish him to make the running, the brute turns restive, and I am obliged to let him take his own time. I wonder do other novel-writers experience this fatalism? They *must* go a certain way, in spite of themselves. I have been surprised at the observations made by

some of my characters. It seems as if an occult Power was moving the pen. The personage does or says something, and I ask, how the dickens did he come to think of that? Every man has remarked in dreams the vast dramatic power which is sometimes evinced; I won't say the surprising power, for nothing does surprise you in dreams. But those strange characters you meet make instant observations of which you never can have thought previously. In like manner, the imagination foretells things. We spake anon of the inflated style of some writers. What also if there is an *afflated* style,—when a writer is like a Pythoness on her oracle tripod, and mighty words, words which he cannot help, come blowing, and bellowing, and whistling, and moaning through the speaking pipes of his bodily organ? I have told you it was a very queer shock to me the other day when, with a letter of introduction in his hand, the artist's (not my) Philip Firmin walked into this room and sat down in the chair opposite. In the novel of 'Pendennis,' written ten years ago, there is an account of a certain Costigan, whom I had invented (as I suppose authors invent their personages out of scraps, heel-taps, odds and ends of characters). I was smoking in a tavern parlor one night, and this Costigan came into the room alive—the very man:—the most remarkable resemblance of the printed sketches of the man, of the rude drawings in which I had depicted him. He had the same little coat, the same battered hat, cocked on one eye, the same twinkle in that eye. 'Sir,' said I, knowing him to be an old friend whom I had met in unknown regions, 'sir,' I said, 'may I offer you a glass of brandy-and-water?' 'Bedad, ye may,' says he, 'and I'll sing ye a song tu.' Of course he spoke with an Irish brogue. Of course he had been in the army. In ten minutes he pulled out an Army Agent's account, whereon his name was written. A few months after we read of him in a police court. How had I come to know him, to divine him? Nothing shall convince me that I have not seen that man in the world of spirits. In the world of spirits and

water I know I did; but that is a mere quibble of words. I was not surprised when he spoke in an Irish brogue. I had had cognizance of him before, somehow. Who has not felt that little shock which arises when a person, a place, some words in a book (there is always a collocation) present themselves to you, and you know that you have before met the same person, words, scene, and so forth?"

But Costigan and many other of the characters in "Pendennis," in spite of this disclaimer, seem to have had actual prototypes in real life from whom they were very closely copied. Indeed, Thackeray has admitted as much. When "Pendennis" was published, he sent a copy to one of his intimate friends, George Moreland Crawford, Paris correspondent of the London *Daily News*, who had nursed the novelist through the long and dangerous illness which had nearly interrupted "Pendennis" forever.

The copy was accompanied by the following letter: "You will find much to remind you of old talks and faces,—of William John O'Connell, Jack Sheehan and Andrew Archdeane. There is something of you in Warrington, but he is not fit to hold a candle to you, for, taking you all around, you are the most genuine fellow that ever strayed from a better world into this. You don't smoke, and he is a consumed smoker of tobacco. Bordeaux and port were your favorites at the 'Deanery' and the 'Garrick,' and War. is always guzzling beer. But he has your honesty, and, like you, could not posture if he tried. You have a strong affinity for the Irish. May you some day find an Irish girl to lead you to matrimony! There's no such good wife as a daughter of Erin."

Warrington, therefore, seems to have owed his being to the novelist's acquaintance with Crawford, although there is undoubtedly (and possibly unconsciously) much of Thackeray himself in it,—more, perhaps, than in the character of "Pendennis," though the latter is obviously intended as his own portrait, with all the faults and imperfections he recognized in himself. (Some of the sketches of Arthur



drawn by the author-artist are recognizable portraits of Thackeray.)

William John O'Connell stood for Captain Costigan, Jack Sheehan for Captain Shandy, and Andrew Archdeene for the ever-delightful Foker.

William John O'Connell was a cousin of the *Liberator*, who jestingly dubbed him Lord Kilmallock, whence he was always known either by that name or by its diminutive "Kil." Edmund Yates describes him as "an Irish gentleman of the old fighting, drinking, creditor-defying school, who, in his impoverished days, lived here in London, no one knew exactly how. He was a very handsome old man, with a red face and white hair; walked lame from the effects of a bullet in his hip received in a duel; and had the deepest, most rolling, most delightful brogue." Yates, however, thinks that he shared with O'Gorman Mahone the honor of having been the original of the Mulligan. That Archdeene was the original of Foker there is no doubt. "He was reproduced," says Yates, "in the most ludicrously life-like manner;" and, to Archdeene's intense annoyance, an exact woodcut portrait of himself accompanied the text.

Archdeene was the owner of a large estate in Norfolk, which enabled him to gratify his tastes for eccentric clothing, fighting dogs, game-cocks, and the prize-ring. He delighted in driving coaches as an amateur. Like Foker, he was small in stature. He was in the habit of drinking beer with Kilmallock and Jack Sheehan at a tavern known as the "Duke of Devonshire," near Covent Garden. Kil and Sheehan also frequented the "Deanery," a snug old-fashioned public house near St. Paul's, which derived its name from the fact that it was presided over by "Ingoldsby" Barham, a canon of the neighboring cathedral.

Archdeene never quite forgave Thackeray his caricature. One night, just after Thackeray had delivered his first lecture on the "Humorists," Archdeene met him at the Cider Cellars Club, surrounded by a coterie who were offering their congratulations.

"How are you, Thack.?" cried Archie.

"I was at your show to-day at Willis's. What a lot of swells you had there,—yes! But I thought it was dull,—devilish dull! I'll tell you what it is, Thack . . . you want a piano!"

Of the other characters in "*Pendennis*," Thackeray himself owned that Helen was drawn after his mother, "though she was a thousand times better than the portrait." Wagg, the great novelist, whose star is in the ascendant while poor Captain Shandy, with ten times his brains, is unknown and unhonored, is probably Theodore Hook. The noblemen on Captain Shandy's *Pall Mall Gazette* are Lords William and Henry Lennox, and a brother of the Duke of St. Albans, of whom Jack Sheehan used to say, "his name of Beauclerc is a misnomer, for he is always in a fog, and never clear about anything."

As to Blanche Amory, we have no less an authority than Mrs. Carlyle for the statement that she was closely copied from a real person, whose name, however, has been very properly suppressed in the published "*Letters of Jane Welsh Carlyle*."

"Have you been reading Thackeray's *Pendennis*?" writes Mrs. Carlyle to one of her correspondents in 1851. "If so, you have made acquaintance with Blanche Amory; and when I tell you that my young lady of last week is the original of that portrait, you will give me joy that she, lady's-maid, and infinite baggage are all gone! Not that the poor little—is quite such a little devil as Thackeray, who has detested her from a child, has here represented; but the looks, the manners, the wiles, the *larmes*, 'and all that sort of thing' are a perfect likeness. The blame, however, is chiefly on those who placed her in a position so false that it required extraordinary virtue not to become false along with it. She was the only legitimate child of a beautiful young 'improper female' who was for a number of years —'s mistress (she had had a husband, a swindler). His mother took the freak of patronizing this mistress, saw the child, and, behold! it was very pretty and clever. Poor Mrs. — had

tired of parties, of politics, of most things in heaven and earth; 'a sudden thought struck her,' she would adopt this child, give herself the excitement of making a scandal and braving public opinion, and of educating a flesh-and-blood girl into the heroine of a three-volume novel, which she had for years been trying to write, but wanted perseverance to elaborate. The child was made the idol of the whole house; her showy education was fitting her more for her own mother's profession than for any honest one; and when she was seventeen and the novel was just rising into the interest of love-affairs, a rich young man having been refused or rather jilted by her, Mrs. — died,—her husband and son being already dead,—and poor — was left without any earthly stay, and with only £250 a year to support her in the extravagantly luxurious habits she had been brought up in. She has a splendid voice, and wished to get trained for the opera. Mrs. —'s fine-lady friends screamed at the idea, but offered her nothing instead, not even their countenance. Her two male guardians, to wash their hands of her, resolved to send her to India, and to India she had to go, vowing that if their object was to marry her off she would disappoint them and return 'to prosecute the artist life.' She produced the most extraordinary *furore* at Calcutta; had offers every week; refused them point-blank; terrified Sir — by her extravagance; tormented Lady — by her caprices; 'fell into consumption' for the nonce; was ordered by the doctors back to England. and, to the dismay of her two cowardly guardians, arrived here six months ago *with her health perfectly restored.*"

#### THE CORONATION STONE AND THE LIA FAIL.

The Coronation Stone, a rough block of stone preserved in Westminster Abbey, is placed inside an oaken chair, known as the Coronation Chair;—chair and stone alike being looked upon with singular veneration by the English people. It is in this chair that every English sovereign,

from Edward I. to Queen Victoria, has been inaugurated. Only once has it been moved out of the Abbey. When Cromwell was installed as Lord Protector in Westminster Hall, he was placed in the chair, which had been transferred there for the purpose. The early history of the Coronation Stone is involved in obscurity. It is certain that it was brought from Scone, in Scotland, to Westminster by Edward I., who built for it the chair that still contains it. It is also certain that Scone, as far back as the tenth century, was the place where the Scottish kings were inaugurated, by being placed in "the royal chair of stone," and it is very likely, therefore, that this shapeless block was a portion of the chair and was brought over by Edward as a trophy of victory. Further than this authentic history says nothing. But, dating from about the fourteenth century, strange legends began to cluster around the stone, and were gradually wrought into a consistent narrative. English chroniclers gravely asserted that it was the pillow upon which Joseph slept at Bethel, and which his descendants had carried to Egypt. A Scottish fable stepped in to afford an explanation how it had been translated to Northern latitude. It seems that a Greek, named Gathelus, had married Scota, a daughter of Pharaoh, and, after the destruction of the Egyptians in the Red Sea, had fled with her and the remnant who had escaped drowning along the north coast of Africa, had crossed over the straits of Gibraltar and founded a kingdom at Brigantium, now Compostella. His royal seat, and that of his successors, was a stone, fashioned like a chair and known as the "Stone of Destiny," which, wherever it was found, promised sovereignty to the Scots, the descendants of the eponymic Scota. Just here Scotch and English tradition were neatly welded together by identifying the Stone of Destiny with Joseph's pillow, and supposing that it had been brought by Gathelus from Egypt. Simon Breck, a descendant of Gathelus, carried the chair with him from Spain to Ireland, and was crowned in it as king of that country. After having been used for the corona-



tion of a long series of Irish kings, it was transferred to Scotland by Fergus, the Irish king who subdued that country, and remained there till it fell into the hands of the English Edward.

Now, it happens that the Irish, too, had their Coronation Stone, their Stone of Destiny, the *Lia Fail* of Tara, which also had a legendary history connecting it with the East. Nothing could be more flattering to their national pride than to imagine that the English Coronation Stone was in effect their own *Lia Fail*, and that the long line of English monarchs who have been inaugurated upon it were mere upstarts, mere creatures of yesterday, in comparison with the illustrious dynasty of ancient Irish kings who took their seat upon the same stone in the heroic ages. By the dropping of inconvenient details the Irish legend, therefore, was merged into the Scotch, and it was held to be the *Lia Fail* that Fergus had taken over to Scotland, in spite of the fact that the *Lia Fail* was never removed from Tara, but remains there to this day. It may be mentioned, further, that the Coronation Stone has been examined by geologists who agree in describing it as a block of old red-sandstone, similar in all respects to the sandstone found in the neighborhood of Scone, and that it is quite impossible it should have come from the rocky formations of either Tara, Bethel, or Egypt. The whole matter is thus summed up by Mr. Skene, in the concluding paragraph of his essay on the Coronation Stone.

"It was the custom of Celtic tribes to inaugurate their kings on a sacred stone, supposed to symbolize the monarchy. The Irish kings were inaugurated on the *Lia Fail*, which never was anywhere but at Tara, the "*Sedes principalis*" of Ireland; and the kings in Scotland, first of the Pictish Monarchy and afterwards of the Scottish kingdom which succeeded it, were inaugurated on this stone, which never was anywhere but at Scone, the "*Sedes principalis* both of the Pictish and Scottish kingdoms."

## SUNKEN CITIES.

There is no superstition so wide-spread in Europe as that of a sunken city which has disappeared below the surface of a sea or a lake at some unknown period in the past. When the waters are rough the tips of the spires of its churches may be seen in the trough of the waves; on calm days one hears the distant sound of their bells drowned by the ocean. The name of the city in Germany is given as Vineta, and it lies in the vicinity of the island of Rügen. E. Werner has a novel entitled "*Vineta*" which is based on this superstition, and W. Müller (father of Max Müller) an exquisite little lyric under the same title. Here is Mangan's translation of the first two stanzas:

Hark! the faint bells of the sunken city  
Peal once more their wonted evening chime:  
From the deep abysses floats a ditty,  
Wild and wondrous, of the olden time.

Temples, towers, and domes of many stories  
There lie buried in an ocean grave,  
Undescried, save when their golden glories  
Gleam, at sunset, through the lighted wave.

In Brittany the sunken city is called Is, and various places along the coast are pointed out as its site. Ernest Rénan has made use of the old legend in the preface to his "*Souvenirs de Jeunesse*," as follows: "It seems to me that I have in my own heart a town of Is, which still has its obstinate bells that ring for the sacred offices and call for men who hear no more. Often I stop and listen to these trembling vibrations, which seem to come from infinite depths, like voices of another world. As age comes on, I take pleasure, especially during the summer, in collecting these distant sounds of a lost Atlantis."

Lough Neagh, in Ireland, is in popular tradition held to have been originally a fountain, which, overflowing, buried a whole district under its waters. Thomas Moore alludes to this tradition in his poem "*Let Erin Remember*:"

On Lough Neagh's bank as the fisherman strays  
When the clear cold eve's declining,  
He sees the round towers of other days  
In the waves beneath him shining.

Thus shall memory oft, in dreams sublime,  
 Catch a glimpse of the days that are over;  
 Thus sighing, look through the waves of time  
 For the long-faded glories they cover.

### "THE BRIDES OF ENDERBY."

About a thousand years ago, a monk named St. Botolph—that is to say, Bot-holp, or Boat-help—founded a church in what is now Lincolnshire, on the river Lindis, an abbreviation of Lindissey, which is in turn an abbreviation of Lincolnshire, and near the sea. The town which grew up about this church came to be called Botolph's-town, afterwards contracted into Botolph's-ton, then into Bot'os-ton, and so into Boston. Here the Rev. John Cotton was vicar, before he emigrated to New England, over two hundred and fifty years ago, and hence the name of our Boston. In old Boston was born Jean Ingelow, under the very shadows of the tall tower of Boston Church, which is a conspicuous land-mark for miles about the flat lands of Lincolnshire. "We had a lofty nursery," she said, "with a bow-window that overlooked the river. My brother and I were constantly wondering at this river. The coming up of the tides, and the ships, and the jolly gangs of towers (tow-ers) dragging them on with a monotonous song, made a daily delight for us." One of the stories which the young Jean learned was that of a memorable high tide which invaded the river and adjacent country in 1571,—a "stolen tyde," as it was called; that is, a tide which was not the result of storm, but rose in calm weather and stole inward without warning. The story of this disaster is told by Miss Ingelow in "The High Tide on the Coast of Lincolnshire." Reference is made to bells that no longer exist in the steeple of St. Botolph's town.

The old mayor climbed the belfry tower,  
 The ringers rang by two, by three;  
 "Pull, if ye never pulled before;  
 Good ringers, pull your best," quoth he.  
 "Play uppe, play uppe, O Boston bells!  
 Ply all your changes, all your swells!  
 Play uppe the 'Brides of Enderby.'"

It is perhaps a pity to destroy the beautiful dirge of

My sonne's faire wife Elizabeth;

but the fact is that there never was a bell-tune associated with the bells of Mavis Enderby, the bells supposed to have rung "the tune of Enderby," which was called "The Brides of Mavis Enderby," and so of course that alarm was not rung from Boston tower when the high tide flowed. Miss Ingelow herself admitted that no such thing existed except in her fancy. The poem made so deep an impression upon the minds of the Boston people that in 1865, when they set about the founding of new carillons for the famous tower that overlooks the Wash, the Heeren van Aerschoot of Louvain were instructed to provide for setting the "tune of Enderby" on the barrels, and Miss Ingelow was asked to compose a tune to be called "The Brides of Enderby." She declined, however, and a local music-master tried his hand, but produced a melody so florid that it was very properly rejected.

### SISTER SIMPLICE.

Sister Simplicie (French, *Sœur Simplice*) is a well-known character in Victor Hugo's "Les Misérables,"—a holy nun, unworldly, frank and simple as a child, whose heart bleeds for all forms of human error and suffering. When Jean Valjean is arrested, she saves him by the one falsehood of her life. "No," she says, unflinchingly, "I do not recognize him," although she knew him only too well. And the author, perhaps remembering Uncle Toby and the Recording Angel, says, sententiously, "Holy virgin, this will be remembered in heaven." This little episode has been followed very closely by the authors of "The Two Orphans." In the scene at the Salpêtrière, the Sœur Geneviève never fails to bring down the house by a similar subterfuge which renders liberty to the innocent Henriette. "It is my first falsehood," murmurs Sœur Geneviève to herself. "And it will be counted to your credit there above as a work of charity," says



Henriette, softly. But a somewhat similar situation has been used by other authors, both before and after Hugo. In Mrs. Gaskell's novel of "North and South," and in Miss Procter's "Milly's Expiation," the heroines, both true and noble women, tell a lie in court to save their lovers from death. Poor Madame Delphine in G. W. Cable's novel lies to save her grand-daughter from shame. Thackeray's Little Sister, though she knows she was legally married to Philip's father, denies it in order that Philip may not be deprived of his inheritance. Sidney Carton lies to save Charles Darnay. And see also Miss Laffan's "Flitters, Tatters, and the Counsellor," Maquet's "Château Grantier," Reade's "White Lies," etc.

On the other hand, Jeanie Deans, in "The Heart of Midlothian," refuses to bear false witness at the trial of her sister, in spite of the entreaties of her father and sister and of the agony it costs her to tell the truth.

#### WHAT IS TRUTH?

In the New Testament this question, asked by Pontius Pilate of Jesus Christ, remained unanswered, for Pilate immediately left the room. But in the Apocryphal Gospel of Nicodemus, chapter iii verses 10-14 the conversation between Pilate and Christ is thus given:

"Pilate said: Art thou a King, then? Jesus answered: Thou sayest that I am a King; to this end I was born, and for this end came I into the world: and for this purpose I came that I should bear witness to the truth; and every one who is of the truth heareth my voice. Pilate saith to him: What is truth? Jesus said: Truth is from heaven. Pilate said: Therefore truth is not on earth. Jesus saith to Pilate: Believe that truth is on earth among those who, when they have the power of judgment, are governed by truth and form right judgment."

One of the most ingenious anagrams ever made is the following transposition of Pilate's question into its answer, "Quid est veritas?" "Est vir qui adest."

#### Queries.

106. Can you tell me whether Matthew Arnold's poems, entitled "In Switzerland," celebrate a real love affair? P. W. W.

"In Switzerland" is a series of seven poems by Matthew Arnold, headed as follows: 1. Meeting; 2. Parting; 3. A Farewell; 4. Isolation to Marguerite; 5. To Marguerite continued; 6. Absence, and 7. The Terrace at Berne, which last we are told was composed ten years after the one preceding it. Whether or no they are founded on fact it is not possible to determine, but they have all the air of reality. They ostensibly celebrate the poet's love for a French girl, named Marguerite, whom he seems to have met at Berne in Switzerland (her portrait, by the way, is painted in some early verses named "A Memory Picture"). The bliss of first love is followed by the struggle against the fascination of that love which would have drawn out of itself the soul that would fain be self-contained. Then comes the reluctant parting between the lovers, who have learned to recognize their mutual unfitness. The poet resigns himself to forgetfulness, grieving that so joyous and beautiful an episode should be lost in forgetfulness, but finding consolation in the thought that we ought to endure even the cessation of love if the struggle for self-mastery require it. The finest of these poems, the fifth in number, beginning:

Yes! in the sea of life enisled,  
With echoing straits between us thrown,  
Dotting the shoreless watery wild,  
We mortal millions live alone.  
The islands feel the enclaving flow,  
And then their endless bounds they know.

is an expression in verse of the idea that Thackeray has put into humorous prose in the following passage from "Pendennis." "How lonely we are in the world! how selfish and secret of everybody! . . . Ah, sir—a distinct universe walks about under your hat and under mine—all things in nature are different to each—the woman we look at has not the same features, the dish we eat from has not the same taste to one and the other—you and I are but a pair of infinite isolations, with some fellow islands a little more or less near to us."

107. In your answer to Query 67 (EUGENE ARAM, A. N. and Q., vol. 1, p. 55), you make mention of Thackeray's "George de Barnwell." Wasn't there a famous murderer named George de Barnwell? Was he a historical character, and is he the hero of Thackeray's burlesque?

W. H. W.

Thackeray took the same liberties with the old story of George Barnwell which Bulwer did with Eugene Aram, adding to his last name the aristocratic prefix "de" in a spirit of burlesque.

George Barnwell is the hero of a famous old English ballad, the full title of which is "An Excellent Ballad of George Barnwell, an Apprentice of London, who thrice Robbed his Master and Murdered his Uncle in Ludlow." The date of its authorship is uncertain, but it probably belongs to the end of the sixteenth century. Percy says it was printed "at least as early as the middle of the seventeenth century, and he points out that the stanza in which Barnwell is spoken of as having a mighty sum of his master's money about his person on Sunday, seems to fix the period of writing the ballad some time previous to the Civil Wars, before which Sunday was not strictly observed in England. The poem contains three hundred and sixty-four lines. It is divided into two parts: Part I. is written in the first person; Part II. begins as autobiography and ends as biography.

George Barnwell, an innocent young apprentice, falls into the toils of a court-tesan, named Sarah Millwood, who seduces him from the path of virtue, and instigates him to rob his employer, and then to murder and rob his uncle. When she has got out of him all she can she threatens to expose him. He flees beyond the sea, and conscience impels him to write a letter to the Lord Mayor, in which he recites at large his own and Sarah's crime. She is seized and executed, and Barnwell himself subsequently suffered capital punishment in "Polonia" for some fresh crime. The fame of George Barnwell was greatly increased by Lillo's tragedy on the subject, and he became the hero of numerous songs, pamphlets,

novels, and pantomimes, which deviated still further than Lillo's play from the original ballad. It is believed that Barnwell was a real person, who figured in the criminal annals of Queen Elizabeth's time. A parochial document is even said to have come to light some time ago, showing that George Barnwell had been the last criminal hanged at St. Martin's in the Fields, before the Middlesex executions were more generally ordered at Tyburn. Yet, according to the ballad, he was not gibbeted at all, and his name does not appear in the State Trials of the period. The scene of the murder is also a matter of dispute. The ballad places it at Ludlow, in Shropshire, where a house and barn are still pointed out as the residence of the victim. Lillo's tragedy makes it occur within a short distance of London. Local tradition asserts that it took place in the grounds now occupied by the Grammar School at Camberwell. Maurice, the historian of Hindostan, accepts this tradition in his poem of "Camberwell Grove," and his lead is followed in songs and pantomime of later date.

Thackeray's burlesque is entitled "Geoge de Barnwell. By Sir E. L. B. L. Bart," and was originally published in *Punch* as the first of a series,—there entitled "Punch's Prize Novelists," reprinted in most editions of Thackeray's works as "Novels by Eminent Hands." When it came out in *Punch* it was prefaced by a few remarks, which, after announcing the work as from the pen of "Sir E. L. B. L. Bart," went on as follows: "We are not at liberty to reveal the gifted author's name, but the admirers of his works will no doubt recognize in the splendid length of his words, the frequent employment of the Beautiful and the Ideal, the brilliant display of capitals, the profuse and profound classical learning, and above all in the announcement that this is to be the last of his works—one who has delighted us for many years." The burlesque purports to give three specimen chapters of a romance, whose scene is laid in London at "an indefinite period of time between Queen Anne and George II.," and in which "George de Barnwell" murders his uncle, not for the sake of "Martha Millwood,"



who is introduced as his mistress, but, like Eugene Aram, from the purest and highest and noblest motives, the desire to rid the world of a monster who had no sympathy with the Beautiful and the Ideal, and to use his property in relieving poverty, in aiding science and in uplifting art.

This is the most admirable, perhaps, of all Thackeray's caricatures. The Brumagem philosophy and scholarship of Bulwer, and his sham sublimity are admirably hit off, though the just indignation of the moralist at the atrocious ethics put into the mouth of Eugene Aram, add a tinge of bitterness to this satire not observable in the other papers of the series.

108. Iwein, who is also called the "Knight of the Lion," was, I know, a member of King Arthur's court. Can you give me any particulars regarding him? and whence did he get his title? W. P.

Iwein's story has been told in verse first by Chrétien de Troyes and subsequently by Hartmann von Aue. The latter's poem *Iwein*, written about 1210, is one of the most famous of the mediæval German epics. The story of the *Lady of the Fountain* in the Mabinogion is evidently based upon the same original. At a great festival held by King Arthur at Pentecost, Iwein's imagination was fired by the stories told of a certain King Askalon. In this king's dominions there was a fountain over which a golden bowl was suspended. The seeker after adventure was to pour some water from the bowl upon a marble slab beneath, whereupon a furious thunder-storm would arise, and when it had spent its force Askalon would make his appearance and give battle to the intruder. Many brave knights had been overcome by this monarch. Iwein sought the fountain, everything happened as he had been told, and he succeeded in overcoming and slaying King Askalon. He fell in love with his widow Laudine, and through the intervention of one of her waiting-maids, Lunete, he obtained an interview with her, won her heart, and married her. Such was the happiness of the pair that

Sir Gawein deemed it necessary to warn Iwein not to be like Erec and forget in his wife's embraces the honors and duties of chivalry. Thereupon Iwein took leave of Laudine, and went in search of adventures. For a year he remained at King Arthur's court, performing great feats. Then a message came to him from Laudine, accusing him of having forgotten her, and telling him that because of his faithlessness she loved him no longer; whereupon he wandered away over the world like one distraught, but everywhere he went he wrought great deeds, and in these deeds he was assisted by a lion which in the course of his wanderings he had once found fighting with a dragon. He had slain the dragon, and the lion became his faithful companion. At last he came by chance into Laudine's realm. Here he found that his old friend Lunete, on account of false accusations, had been condemned to death by the queen. He did battle for her sake, and, with the help of his lion, vanquished her accusers. When the queen asked him his name, he answered only that he was the Knight of the Lion, and wandered away in quest of further adventures. But after many years an intense longing for Laudine seized him. Thereupon he repaired to the fountain and caused a furious thunder-storm, so that the queen and her people were filled with anger and dismay. In her distress, Laudine asked Lunete's advice. The latter told her that she must have recourse to the Knight of the Lion, whose assistance could only be obtained if Laudine would promise to reconcile him to his wife. The unsuspecting queen gave the required oath. Then Iwein appeared, and soon a sincere reconciliation took place.

109. I recently came across a reference to the story of The Three Hunchbacks. Can you tell me what the story is, or where I can find it? F. R. McK.

The Three Hunchbacks (French, *les trois Bossus*) is a well-known fabliau in verse by the trouvère Durant, who lived in the thirteenth century.

A wealthy hunchback marries a beautiful wife, of whom he is very jealous. One day he unexpectedly returns to his castle while his wife is enjoying the singing of three humpbacked minstrels, and she has barely time to hide them in as many empty coffers when he enters the room. Seeing nothing to arouse his suspicions, he departs. The lady runs to the coffers and finds that the hunchbacks have been smothered to death. She engages a peasant to throw one of the corpses into the river, and when he returns to claim his promised reward she tells him he has not performed his task yet, and shows him the corpse of another hunchback. The peasant thinks it the work of magic; and his perplexity is still further increased when on disposing of the second body he is informed that the hunchback is still in the lady's chamber. A third time, as he thinks, he bears the corpse to the river, and on his return he comes up with the master of the house. "Dog of a hunchback," he cries, "are you here again?" and he jumps on him, stows him safely into a sack, and throws him headlong into the river after the minstrels. It will be seen that the story has some features in common with the Arabian tale of the Little Hunchback. It was one of the most popular of the French *fabliaux*, and has been frequently dramatized. The most successful version was one which was produced in the eighteenth century at the Théâtre-Italien in Paris under the title of "The Triplets" ("Les trois Jumeaux").

110. I have frequently seen reproductions of a picture called "Molière and Louis XIV." Can you tell me what occasion gave rise to the picture? L. S. W.

A favorite anecdote of Molière and his royal master has been made the subject of two well-known paintings, one by Gérôme and the other by Ingres. Molière was hereditary valet-de-chambre tapissier of the king, who one day heard of a refusal of the other valets-de-chambre to associate with the actor in the formal making of the royal bed, a part of their daily duty. Thereupon he ordered the serving of the *en cas de nuit*, the repast which always

stood ready in case the monarch should feel hungry in the night, and, bidding Molière sit down, he himself helped the actor to the wing of a chicken; then, causing the courtiers to be admitted, the king turned to them, saying, "You see me, gentlemen, engaged in letting Molière eat, whom my valets-de-chambre did not find good enough company for them."

The legend, however, has no historical basis. It is first to be found in the memoirs of Madame Campan, published in 1823. Before that date it had never been heard of anywhere. Madame Campan says that she had the anecdote from her father-in-law, who in turn had it from an old physician-in-ordinary to Louis XIV., the mere second-hand authority of an anonymous old man.

111. What is the fable of Bellerus referred to in Milton's "Lycidas" in the line "Sleepest [thou] by the fable of Bellerus old?"

M. B. MARSHALL.

Bellerium was the Roman name for Land's End, and it is Land's End that is meant in the verse. As to Bellerus himself, he seems to have been invented by Milton as a name-father for the place, in the same way that Corineus was the name-father of Cornwall. Indeed, in the MS. Milton had originally written Corineus but altered the word for the sake of euphony. There is no authority for the statement made by some of Milton's editors that Bellerus was an ancient Cornish giant.

112. Who was Fulke Fitz-Warren? He appears to have flourished in the twelfth or thirteenth century. R. O. J.

Fulke Fitz-Warren was a noted outlaw and freebooter in the time of King John whose exploits were a favorite subject with the Anglo-Norman versifiers. A prose romance professing to be a paraphrase of a French poem, and preserved in the British Museum, is the only complete record of this hero's adventures now in existence. A large part of these adventures are fabulous; but Fulke himself



was a historical character, belonging to a noble family on the border of Wales, who, was driven to outlawry by the tyranny and injustice of King John, and was finally together with his brothers and retainers, pardoned in November, 1203.

### 113. Who was Friar Rush?

R. S. P.

Friar Rush [in German, Bruder Rausch; in Latin, Frater Rauschius], in the mediæval folklore of Denmark, Germany, and England, is a mischievous elf, or, according to the German legends, a devil, who, assuming human form, entered a convent and played such a number of tricks upon his fellow-monks that he was finally driven from the monastery. He went out into the world, distinguishing himself by his mad pranks, the last of which was to enter into the body of a princess, whom he caused many a day of torment, until exorcised by the abbot of the very convent to which he originally belonged, and changed into the likeness of a horse, which he ever after retained. A great many of the stories related of Friar Rush are identical with the Robin Goodfellow tales.

### Referred to Correspondents.

114. In the Turkish arms a star is always seen in connection with the crescent. Has this star any particular significance?

CAP.

115. The motto of the Department of Justice is "*Quæ pro iustitia sequitur.*" What is the precise translation? What is the meaning of "*iustitium defendo,*" a motto of one of the Southern States?

P. D. Q.

*Quæ pro iustitia sequitur,*—

"She (or that) which makes for justice."

*Iustitium defendo,*—"I defend justice."

### Communications.

PIRON'S EPITAPH (A. N. and Q., vol. 1, p. 79.) In your number for June 16, I find Piron's epitaph written when he was rejected by the French Academy.

This reminds me of the one composed when La Bruyère was rejected;

Quand La Bruyère se présente,  
Pourquoi faut-il crier haro ?  
Pour faire le nombre de quarante  
Ne fallait-il pas un zéro ?

CAP.

A PERFECT BRICK (A. N. and Q., vol. 1, p. 52.) Is not the Spartan story concerning the origin of this phrase worthy of mention? It may not be true, but it is, at least, "*ben trovato.*"

King Agesilaus, being asked by an ambassador from Epirus why they had no walls for Sparta, replied, "We have," pointing to his marshalled army: "there, sir, are the walls of Sparta, and every man is a brick."

M. A. NICHOLAS.

BY HOOK OR BY CROOK (A. N. and Q., vol. 1, p. 68.) The fire of London in 1666 obliterated so many land-marks as to give rise to numerous disputes and lawsuits, as well as to the more serious evil of delaying the rebuilding of the city till these disputes were settled. Two of the most experienced land surveyors of that day, Mr. Hook and Mr. Crook, were appointed to determine the rights of the various claimants, and by the justice of their decisions gave general satisfaction. Hence arose the above saying, applied to the ex-trication of persons or things from a difficulty.

M. A. NICHOLAS.

[This story is probably an *ex post facto* invention. It is vitiated by the fact that the proverb is at least four centuries older than the great fire of London.]

In Queries No. 4 your story of "Croatan" and Roanoke Island is correct, and doubtless covers the information sought by T. C. H. But there is a place named Croatan, a station on the Atlantic and North Carolina Railroad, eleven miles below New-Berne, N. C. C. A. N.

TAILORS (A. N. and Q., vol. 1, p. 3.) Regarding the proverb current in Brittany, as elsewhere, that "nine tailors make a man," I send you the following from Souvestre's "*Les Derniers Bretons,*" which may possibly give some explanation of the phrase as used by the peasants.

In Brittany a tailor is a man *sui generis*,

who calls for a special description. In the first place, he is generally deformed, his calling being scarcely ever followed save by men whose physical weakness or ailments prevent their engaging in the harder labors of agriculture, some being lame, and some, more frequently, hump-backed. A tailor who has a hump, who is squint-eyed, and who has red hair, may be considered a type of his class. He seldom marries, but he is frisky among young girls, a great boaster, and an equally great coward. Should he chance to have a home of his own, he rarely spends his time there, except in midsummer; during the rest of the year his wandering life is spent in the different farm-houses where he plies his trade as knight of the shears. The men despise him on account of his in-door occupation, and never speak of him without adding, *saving your presence*, as one does in speaking of unclean animals; he does not even take his meals at the same table with them, he eats his after them, with the women, who make much of him. There he is in his element, giggling, teasing, and greedy; always ready to help in a joke against a young man, or in playing a trick on the husband. Quick at lying, he well knows when to recall to the master that he owes him for some fine corsage made on the sly for the wife or pretty daughter. He can sing all the new songs, even composing some himself, and no one is better at telling old legends, unless it be the old beggar, who is often an itinerant minstrel. But the mendicant's stories are as melancholy as is his life, while those the tailor tells are always merry. To him, by rights, belong all the scandalous stories of the country; he improves them, arranges them, and retails them at every fireside; he is the circulating newspaper of Cornouailles.

R.

### OUR \$1000 PRIZE QUESTIONS.

Our series of prize questions (begun in No. 1) is intended for the amusement and instruction of our readers, whether competitors or not, and any suggestions in regard to them will be cheerfully received and, if possible, acted upon.

It has been urged by competitors that ten questions a week are rather too onerous a task, especially for hot weather. In future, therefore, we will reduce the weekly instalment to five and make the full number of prize questions one hundred and fifty instead of two hundred and fifty. The list will consequently be completed in our number for Saturday, October 13, 1888, (instead of the 20th as before mentioned).

Another change asked for is the postponement of the time when the first batch of answers is due,—the present arrangement throwing too large a burden of work into the summer months. On consideration we have decided that competitors may take their own time about sending in their answers, provided only that they send them all in on or before November 15, 1888, when the competition comes to a close.

But as the examination of these answers will entail a great deal of work in a short space of time, the announcement of the judges' decisions will be postponed for one week, and the award of prizes will be made, not in our number for December 1, as before announced, but in our number for December 8, 1888, when

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### THE EIGHTH INSTALMENT.

66. Who was Susan Pye?
67. Who was Billy Barlow?
68. Who was the original of "Dickens' Mr. Venus?"
69. What is the meaning of Manhattan?
70. What was the origin of the term "Old Hurry?"



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*Every Evening, Wilmington.*

AMERICAN NOTES AND QUERIES is the name of a cosy little publication which like its namesake in England, is "a medium of intercommunication for literary men, general readers, etc." It is published at 619 Walnut Street, Philadelphia, by the well known editor of *Lippincott's Magazine*, W. S. Walsh. Among the subjects touched upon in the second number, that of May the 12th, are "Who Was Mother Goose," which goes further back than the Boston lady of 1715, to the Norse legends; "The Egg Problem," which gives several of the intentionally and unintentionally humorous solutions of the problem "If a hen and a half lay an egg and a half, in a day and a half, how many eggs will six hens lay in seven days?" "King Ramirez," "Some Etymological Relationships or Resemblances." There are several pages of interesting queries and answers.

*Williams Weekly.*

AMERICAN NOTES AND QUERIES sustains the promise of its initial numbers. It is a most valuable compendium of information, and will meet with the success which it deserves. The queries, which this paper invites and undertakes to answer, are upon every conceivable topic, and the fullness of the replies will delight the insatiable seeker after knowledge.

*Cleveland Plain Dealer*

AMERICAN NOTES AND QUERIES, resembling in form and general character the *Notes and Queries* started in London more than a generation ago, and still in vigorous existence, has been commenced in Philadelphia. It differs from its English namesake in giving the greatest share of its attention to American subjects. Judging by the numbers received this new "medium of intercommunication for literary men, general readers, etc." bids fair to be useful and popular. There is room for such a publication well conducted.

*Nashville Daily American.*

AMERICAN NOTES AND QUERIES, is the title of a particularly interesting publication, the initial number of which has just been issued by W. S. and H. C. Walsh, of Philadelphia. It is a compendium of useful knowledge that is alike valuable to the scholar and the skimmer over. One of the most attractive features is the thousand dollar prize questions, which, apart from the pecuniary inducement, are a healthy mental stimulus for any student.

*Bridgeport Standard.*

AMERICAN NOTES AND QUERIES. This is a new weekly magazine or journal just issued in Philadelphia, and similar in appearance and purpose to the English publication of a like name. It is by Messrs. W. S. and H. C. Walsh, two prominent men of letters, the first being the editor of *Lippincott's Magazine* and president of the Journalists' Club. The matters discussed are all of an interesting character and questions are invited which will draw out the answers of those having special knowledge, or throw light upon topics of general interest concerning which there is doubt. There has been room for such a journal for a long time and it is to be hoped that this venture will be well supported.

*Baltimore American.*

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# American Notes and Queries.

Vol. I. No. 9.

SATURDAY, JUNE 30, 1888.

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A Medium of Intercommunication

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## Notes.

### THE FORTSAS CATALOGUE.

From the now extinct magazine, *The Bibliographer*, the following interesting account of that curious hoax—the Fortsas Catalogue,—is taken.

Bibliography has its humorous side; its facetiæ, amusing blunders and jokes. One of the most extraordinary and elaborate jokes ever perpetrated was that of the Fortsas Catalogue. In the year 1840, bibliographers were electrified by the publication of the catalogue of the library of the Count J. N. A. de Fortsas. It was a volume of only fourteen pages and the Count's collection consisted of only fifty-two articles, but each of these was UNIQUE—no book mentioned by any bibliographer was to be found in the collection; and these treasures were to be sold at Binche, a village in Belgium. The stir and anticipation were immense, but the day before the sale, an announcement appeared in the newspapers of Brussels that the library of the Count de Fortsas would not be sold; that the people of Binche, in honor of its collector, had determined to buy it entire, and that henceforth it would be included in the public library of Binche. This notion of the insignificant village of Binche purchasing the supposititious rarities was an appropriate finish to an absurdity which had been carried to the furthest extent possible.

The author of this hoax was M. René Chalons, of Brussels, one of the authors of the *Annuaire Agathopédique et Saucial*,

Imprimé par les Presses Iconographiques à la Congrève de l'Ordre des Agath. . . Chez A. Labroue & Cie, Cycle iv., 8vo." His ingenious catalogue begot quite a literature of its own, which was collected and published in the following volume: '*Documents et Particularités Historiques sur le Catalogue du Comte de Fortsas; Ouvrage dédié aux Bibliophiles de tous les Pays*, par Emm. Hoyoïs, Imprimeur-éditeur, A Mons.' [Large 8vo, pp. 222.] The page before the table of contents at the end of the volume has the following inscription: 'Ici finissent les Documents et Particularités sur le Catalogue du Comte de Fortsas; ouvrage dédié à tous les Bibliophiles. Ce petit livre, contenant l'histoire merveilleuse ainsi que Dieu a voulu la donner à connaître, a été imprimé par les soins d'Emm. Hoyoïs, Imprimeur-Libraire-Editeur, demeurant à Mons, en la rue de Nimy, No. 26, 163, en face du Prétoire, l'an de Jésus—Christ mil. decc. l. et vj, le XXVII. de Septembre, jour de Saint-Come. Amen. *Vive Mr. le Comte.*' The edition was limited to two hundred numbered copies, on paper of various colors—a few on white, and one on China paper.

The author, printer and publisher was M. Emm. Hoyoïs, bibliophile, member of the *Société des Bibliophiles Belges, séant à Mons*, who, until the publication of this volume, was a personal friend of M. Chalons, the author of the Fortsas hoax. In 1855 M. Hoyoïs issued a prospectus for a re-impression of the Fortsas Catalogue, with the orders and correspondence of various bibliophiles with regard to the supposed sale, and a facsimile of a letter from the Count de Fortsas. M. Chalons forbade this re-impression, and a division arose between the friends. M. Chalons took legal measures to prevent M. Hoyoïs from reprinting the Catalogue, and also influenced the *Société des Bibliophiles Belges* to refuse their subscription to the book.

It was said that many bibliophiles of Paris met in the stage and there discovered that they were all possessed with the same intention of stealing away unnoticed, each hoping by this means to

have the game all to himself. M. Castian, of Lille, who was greatly interested in the sale—particularly No. 142, a work published by Casteman, of Tournay, relating to the Belgian revolution of 1830, the entire edition of which (2,000 copies) had been suppressed except this one copy—took the precaution to make some inquiries as he was passing through Tournay, and called on the publisher. M. Casteman had *forgotten it*, but his foreman *recollected it perfectly*, and the author, *M. Ch. Lecocq*. One enthusiastic bookseller made the journey to Binche from Amsterdam, only to see No. 75, *Corpus Juris Civilis*, printed by the Elzevirs on vellum. The Princess de Ligne, anxious for the reputation of her own and other families, wrote to purchase No. 48 at any price.

The commissions, however, were not so numerous as was expected, since most of the persons tempted intended to attend the sale personally. It is an amusing fact that some persons asserted that the books were not all unique; one gentleman actually claimed to own, himself, copies of several of them.

The Fortsas Catalogue was printed in an edition of one hundred and thirty-two copies, of which two were upon vellum, ten upon colored paper, and one hundred and twenty upon white paper.

---

#### OLD MOTHER HUBBARD AND SAINT HUBERT.

It was Prof. John W. Hales who first suggested that Mother Hubbard was identical with St. Hubert, and the suggestion is by no means an unlikely one.

That *Hubbard* may be a corruption of *Hubert* every one will allow. Indeed, the surname Hubbard is commonly held to be derived from Hubert.

Next, St. Hubert is the patron saint of the chase and of dogs, and a tower of refuge in cases of hydrophobia. His legend is well known. A mighty hunter, he was profanely engaged in his favorite amusement on Good Friday, in the forest of Ardennes, when the crucified Saviour appeared to him between the horns of a stag



and commanded him to forsake the world. In modern religious art the image of the saint appears sometimes accompanied by a stag, sometimes by one or more dogs. Bread blessed at his shrine was considered a holy charm against hydrophobia. A manuscript of about the year 1100 records a miraculous cure wrought by *la taille*, a species of inoculation still practiced in the ancient church of Saint-Hubert-en-Ardenne, in the little Belgian town where the body of the saint was finally buried in 825 (the date of his death is given as 727). This consists of the insertion into a little cut in the forehead of a fragment of the stole sent down from Heaven by the Virgin when the saint was consecrated Bishop of Liege in the seventh century.

Now, our story of Mother Hubbard with her care for her dog may be derived from the legend of the dog-saint Hubert. Relics of old creeds are found in old wives' tales as well as in heroic poems. Not unfrequently the nursery singsong is a survival of the choicest performances of the mediæval minstrel or even of the yet more ancient glee-man, or scald.

The current versions of Mother Hubbard may be a sort of parody of the old saint legend; perhaps a Protestant mockery of it, composed when the belief in saints and their powers was rapidly decaying, or decayed; the title "mother" given in a contemptuous sense, just as we style a certain kind of man an "old woman." Mother Hubbard is a good old soul, but in all her canine anxieties and efforts quite futile. Her dog is none the better for her patronage. And so, it is by no means unlikely, in her person the saint is derided.

Old Mother Hubbard seems to have been a familiar figure in the days of Spenser, for in his "Prosopopoia, or Mother Hubbard's Tale," he merely introduces her as the teller of the story of the fox and the ape, and how they went swindling together, without deeming it necessary to enter into any explanation as to who she was. To mention her honored name was apparently enough. Her great reputation made any fuller record unnecessary.

Much folklore has no doubt perished altogether and is beyond resuscitation by any of the societies now engaged in collecting its remains. Who knows the story of Wade and his boat, evidently familiar enough to Chaucer? Who was the lady of the Strachy that married the yeoman of the wardrobe, and with whom the Elizabethans were well acquainted? Probably all those strange demons whose names occur in King Lear had once stories attached to them. Mother Hubbard, thanks to Spenser and the nursery doggerel, still survives, but survives in an obscure and probably degraded shape, a mere shadow of herself.

#### THE PSALM OF LIFE.

No poem of Longfellow's is so popular as this and none has been so harshly criticized. The title and the sub-title (What the heart of the young man said to the Psalmist") were frequently misunderstood, and Longfellow had to explain that "the Psalmist" was neither David nor Solomon, as many had supposed, but simply the writer of this "Psalm of Life." "It was the young man's better heart, answering and refuting his own mood of despondency." A good deal of adverse criticism was levelled at the confusion of metaphors, but though the confusion cannot be denied, the verses still retain their power of charming and comforting.

Another sort of criticism attacked the originality of the verses. In the very first stanza:

Tell me not in mournful numbers  
"Life is but an empty dream,"  
For the soul is dead that slumbers  
And things are not what they seem.

The first lines suggest Goethe's

Singet nicht in Trauertönen  
Von der Einsamkeit der Nacht  
(Philine's Song. Wilhelm Meister.)

And the last is a translation of

Non Semper ea sunt quae videntur.  
(Phaedrus, Book iv. Fable 2.)

"Art is long and time is fleeting," is a translation of the "Ars longa, vita brevis" of Hippocrates and Horace, the expres-

sion "muffled drums" is borrowed from the Bishop of Chichester's poem on his wife

Hark, my heart like a soft drum  
Beats her approach, etc.

The lines

Let us then be up and doing  
With a heart for any fate

Had been anticipated in Byron's stanzas to Thomas Moore

And whatever sky's above me,  
Here's a heart for every fate.

And "Learn to labor and to wait" is not unlike the good old Latin proverb "laborare et orare." The originality of the poem cannot, indeed, be defended. In its component parts it is no more original than that "mosaic of quotations," Gray's "Elegy," its value lying rather in the exquisite art with which familiar commonplaces are once more made to express the vital meaning that made them commonplaces.

It is interesting to note that Baude-  
laire has a poem called "Le Guignon"  
("Fleurs du Mal," ed. 1861, p. 30), whose  
four stanzas are cribbed from Long-  
fellow's "Psalm" and Gray's "Elegy:"

Pour soulever un poids si lourd,  
Sisyphé, il faudrait ton courage!  
Bien qu'on ait du cœur à l'ouvrage,  
L'Art est long et le Temps est court.

Loin des sépultures célèbres,  
Vers un cimetière isolé,  
Mon cœur, comme un tambour voilé,  
Va battant des marches funèbres.

Maint joyau dort enseveli  
Dans les ténèbres et l'oubli,  
Bien loin des pioches et des sondes :

Mainte fleur épanche à regret  
Son parfum doux comme un secret  
Dans les solitudes profondes.

The first two stanzas have three lines taken bodily from Longfellow, the last two are an almost literal translation of the stanza :

Full many a gem, of purest ray serene,  
The dark unfathomed caves of ocean bear;  
Full many a flower is born to blush unseen,  
And waste its sweetness on the desert air.

### ST. BADDELEY'S CAKE.

The eating of the Baddeley cake, or as it is sometimes facetiously called St. Baddeley's Cake, is an annual ceremony performed at the greenroom of Drury Lane Theatre in London, which has grown to more and more importance in the dramatic year. Its history is as follows. Robert Baddeley, originally a cook, afterwards a valet, and lastly an actor, died in 1794, and by will set apart £100 as a fund whose income should be used to furnish a cake and a bowl of punch every Twelfth-night to the Drury Lane greenroom, which by long custom had been annually given over on that night to feasting and merriment.

Baddeley's bequest has been faithfully carried out with the exception of one provision, that whenever the cake was eaten, some commemoration should be made of his conjugal infelicity. In his lifetime his wife was better known than himself. She sang well and danced charmingly, was beautiful and vivacious, and was said to have been the cause of more duels than any other woman of her time. Baddeley himself was an indifferent actor, though noteworthy in histrionic annals as the original Moses in "The School for Scandal."

The present proprietor of Drury Lane has added a few hundred pounds of his own to the Baddeley gift, increased the bill of fare so that it includes a large number of delicacies, and reserved the privilege of inviting distinguished outsiders, both lay and professional, to join in the ceremonials. The *pièce de resistance* is still the large, round white cake, with red and green icing in the centre, which is known as St. Baddeley's Cake, and no guest goes away without securing a portion of it.

### RÜBEZAH.

Rübezahl is a mischief-loving sprite, belonging to the same family as the Pucks and Friar Rushes of English fairy mythology, who is said to inhabit the Riesengebirge, in Germany, aiding the poor and the oppressed, assisting the benighted wanderer, but persecuting with his elfish tricks the haughty and the wicked. He is variously represented to the popular



imagination as a miner, a hunter, a monk, a dwarf and a giant. The etymology of his name is obscure. Grimm suggests that it may be derived from the Slavic Rybecal, Rybrcol, but omits to mention what the word means. Now *ryba* in Slavic means a fish, but the terminal *col* or *cal* has no apparent meaning. In old German documents the name is spelt Rubezagel or Rubezagl. *Rube* might be short for Ruprecht (a ghostly knight of that name has earned some reputation in German folklore) or Robert, and *zagl* is tail. Is it fanciful to imagine that there may be some connection between the German Rubezagl and the English bobtail? The name, however, has suggested an obvious popular etymology (*Rübe*, a turnip, *zahlen*, to count) which makes it mean the turnip-counter, and an *ex post facto* legend has been invented to explain the name. *Rübezahl*, it is said, fell in love with a princess who promised to marry him as soon as he had counted all the turnips in his field. While he was busily engaged the lady craftily transformed a turnip into a horse and rode away.

The first literary notice of *Rübezahl* occurs in two books of Joh. Prätorius, "Daemonologia Rubenzalii Silesii," Leipzig, 1662-65, and "Satyrus Etymologicus oder der Rüben Zahl." Musaeus has collected a number of the legends concerning *Rübezahl* in his "Popular Tales" (Mark Lemon has translated them under the very inadequate title of "Tales of Number Nip"), and Fouqué, Wolfgang Menzel and many other poets, romancers and dramatists have also made literary use of them.

#### HYMN BEFORE SUNRISE IN THE VALE OF CHAMOUNI.

It was De Quincey who first pointed out that Coleridge's famous hymn is an expansion of Frederica Brun's "Chamouni at Sunrise." "The mere framework of the poem is exactly the same,—an appeal to the most impressive features of the regal mountain (Mont Blanc), citing them to proclaim their author: the torrent, for instance, is required to say by whom it had been arrested in its headlong raving,

and stiffened, as by the petrific mace of Death, into everlasting pillars of ice; and the answer to these impassioned apostrophes is made by the same choral burst of rapture. In mere logic, therefore, and even as to the choice of circumstances, Coleridge's poem is a translation. On the other hand, by a judicious amplification of some topics, and by its far deeper tone of lyrical enthusiasm, the dry bones of the German outline have been created by Coleridge into the fulness of life. It is not, therefore, a paraphrase, but a recast of the original." Coleridge may also have had in mind Psalm cxlviii., to which some portions of his hymn bear a striking similarity.

C. T. Brooks has a translation of Frederica's poem in his "Songs and Ballads from the German Lyric Poets," to which the curious reader may be referred if he cares to compare Brun with Coleridge.

#### THE QUEEN OF SPAIN HAS NO LEGS.

The story of the origin of this proverb is thus given in Hume's Essays: When the German Princess, Mary Anne, who became the wife of Philip IV. of Spain, was on her way to Madrid she passed through a town, then in the Spanish dominions, famous for its manufacture of gloves and stockings, whose citizens thought they could not better show their joy in welcoming their new queen than by presenting her with a sample of those commodities for which the town was remarkable. The major-domo who conducted the Princess received the gloves graciously enough, but indignantly rejected the stockings and severely reprimanded the deputation for their indecency, exclaiming, "Know that the Queen of Spain has no legs." The young Queen, hearing this terrible announcement and being unacquainted with the etiquette and prejudices of the Spanish Court, burst into tears and begged to be taken back to Germany, as she could never endure such an operation, and she was only calmed with great difficulty. The recital of this adventure gave great amusement to the royal bridegroom and the saying has now become proverbial.

## THE BANDANNA IN POLITICS.

The bandanna, it appears, is not a new feature in politics. In the early part of this century it was waved in England on the side of Free Trade. Up to 1824 the importation of foreign silk manufactures had been totally prohibited in the United Kingdom, not by heavy import duties but by penal enactments. "It was the despotism of monopoly, tempered only by the smuggler." In a debate in the House of Commons, Joseph Hume created great amusement by flourishing his silk bandanna handkerchief, exclaiming: "Here is a foreign ware that is totally prohibited. Nearly every one of you has a similar illicit article in his pocket. So much for your prohibition!"

This was on March 5, 1824. On the same day Mr. Huskisson proposed (and the measure was carried) that the prohibition on the importation of silk manufactures should cease on the 5th of July, 1826, that the duties on raw silk should be largely reduced, and those on thrown silk lessened one-half.

The bandanna had not been waved in vain.

## EUSTACE THE MONK.

Eustace the Monk was a noted outlaw and freebooter, who is frequently alluded to in old chronicles, and whose exploits are celebrated in a manuscript (*Roman d'Eustache le Moigne*) discovered in the Royal Library at Paris, and published in 1834. According to this authority, which is mainly legendary, he was born in the thirteenth century in Boulogne, studied magic and theology at Toledo, returned to Boulogne and became a monk, but renounced his profession and turned outlaw in order to revenge himself against the Count of Boulogne, whom he accused of his father's murder. Eustace harassed his enemy by adopting very strange disguises and so insinuating himself into his presence until the moment came for striking some decisive blow. Wearying of this game at last, he crossed over to England and was placed by King John I. in command of a large fleet, which soon became

a terror to the enemies of Britain. But, quarrelling with King John, he transferred his services to France, and was finally slain in a naval combat against the very fleet he had formerly commanded.

## THE ORIGINAL LANCELOT DU LAC.

There is every reason to believe that the historical Lancelot was King Mael or Melruas of Britain, who appears to have been elected by the native tribes, in A. D. 560, after the triumph of the Saxons in Southern England. Mael in Welsh means a servant, and l'Ancelet (diminutive of ancel) would in the Romance tongue signify the little servant. Moreover, early Cymric tradition makes Mael the nephew of King Arthur, whose wife Guenever he carried off. Arthur besieged him, was defeated, and concluded a disgraceful peace which restored him his wife. Like Lancelot, Mael closed his career in a convent.

But the Mael of real life was a very different being from the courtly and polished Lancelot of romance and poetry. He was a coarse barbarian, redoubtable in arms and notorious for his crimes of unchaste violence, who seized Guenever by lying naked under an ambush of leaves in the wood she was to pass through, then rushing out on her as a satyr, from whom her attendants fled in terror.

## ABDIEL.

Abdiel, the faithful seraph of "Paradise Lost,"

"Among the faithless faithful only he,"

seems, like Zophiel of the same poem, to have been introduced by Milton into the heavenly hierarchy. The name, indeed, (which in Hebrew signifies "servant of God"), may be found in I. Chronicles v. 15, as the son of Guni, of the tribe of Reuben, but a very thorough search has discovered no mention of a seraph of this name anywhere in Biblical, Cabalistic, or patristic literature. Wheeler, indeed, in his "Noted Names of Fiction," says that he is mentioned by the Jewish Cabalists. It would be interesting to know Wheeler's authority for this statement.



## BREAKING A BUTTERFLY.

This expression occurs in Pope's "Prologue to the Satires" in his caustic portrait of Lord Hervey as Sporus:

Satire or sense, alas! can Sporus feel,  
Who breaks a butterfly upon a wheel?

---

**Queries.**

## 116.-Who was the White Milliner?

A. J. L.

The White Milliner or White Widow was the name given to a mysterious female who in the reign of William and Mary is said to have appeared at one of the small shops or stalls in the Royal Exchange, the favorite shopping place of the women of fashion in those days, and supported herself by the sale of articles of haberdashery. She wore a white dress entirely concealing or enveloping her person, and a white mask which she never removed. She excited great interest and curiosity, and it was finally discovered that she was the titular Duchess of Tyrconnel, the widow of Robert Talbot, Lord Deputy of Ireland under James II., and the sister of the Duchess of Marlborough, who being reduced to absolute want upon her arrival in England in 1705, and unable for some time to obtain secret access to her family, had adopted this means of maintaining herself. Her relatives, however, provided for her as soon as the story became known and the white vision disappeared. The legend is not generally credited by historians. It furnished Douglas Jerrold with the plot for a play.

117. What is the origin of the expression "a dark horse," as applied to an unforeseen or compromise candidate in a political contest?

J. M. O.

The term is borrowed from the language of the turf. There is a custom among racing men of training a horse in secret, or "keeping him dark," in idiomatic English, so that his powers may be unknown to the betting world until the very day of the race. Hence, jockeys frequently say that the "dark horse" will win the race. The opening chapters of George Lawrence's "Wigman" turn on

this practice. From jockeydom to the world of politics is not far to go.

A more specific origin of the term has been given as follows: Once upon a time there lived in Tennessee an old chap named Sam Flynn, who traded in horses and generally contrived to own a speedy nag or two, which he used for racing purposes whenever he could pick up a "soft match" during his travels. The best of his flyers was a coal-black stallion named Dusky Pete, who was almost a thoroughbred, and able to go in the best of company. Flynn was accustomed to saddle Pete when approaching a town and ride him into it to give the impression that the animal was merely "a likely boss," and not a flyer. One day he came to a town where a country race-meeting was being held, and he entered Pete among the contestants. The people of the town, not knowing anything of his antecedents, and, not being over impressed by his appearance, backed two or three local favorites heavily against him. Flynn moved quietly among the crowd, and took all the bets offered against his nag. Just as the "flyers" were being saddled for the race old Judge McMinamee, who was the turf oracle of that part of the State, arrived on the course and was made one of the judges. As he took his place in the stand he was told how the betting ran, and of the folly of the owner of the strange entry in backing his "plug" so heavily. Running his eye over the ruck, the Judge instantly recognized Pete, and he said: "Gentlemen, there's a dark horse in this race that will make some of you smell h— before supper." The Judge was right. Pete, the "dark horse," lay back until the three-quarter pole was reached, when he went to the front with a rush and won the purse and Flynn's bets with the greatest ease.

But the story has all the air of a subsequent invention, and even if true it does not follow that the Judge was not using a common and well-known phrase.

118. Whence the phrase "a cordon bleu" applied to a good cook. A. M. T.

The history of this expression is curious

enough and worth giving at length. Henri III. of France was elected King of Poland on the day of the Pentecost, and it was upon the same day that the death of Charles IX. placed the French crown upon his head. In token of his gratitude he instituted the order of the Saint Esprit, limiting the number of knights to a hundred, exclusive of the officers of the order. The collar was formed of fleur-de-lys in gold, and suspended to it was a cross of eight points, with a dove in the centre; upon the reverse of the cross was a design representing St. Michael slaying the dragon. The collar, however, was only used upon grand occasions, and as a rule the cross was worn tied to a piece of blue silk called the *cordón bleu*. As time went on, it became the custom to call any one who achieved eminence in his profession or calling a *cordón bleu*. The Assembly of 1791 abolished all the orders of chivalry, but the name of *cordón bleu* held its own, although it is no longer applied to any calling except that of a cook. M. Littré gives it a place in his dictionary, remarking that the blue apron formerly worn by servants in the kitchen may have helped to earn for them this flattering designation.

119. Who was Gastibelza? W. H. M.

"Gastibelza, the Madman of Toledo" ("Gastibelza, le Fou de Tolède") is a ballad by Victor Hugo included in "Les Rayons et les Ombres" (1840). "Gastibelza, the man with the rifle," crazed by the perfidy of Donna Sabine, shouts his despair to the winds in words "in which all the sweet and bitter madness of love, strong as death is distilled into deathless speech." (Swinburne) The poem was set to music by Hippolyte Monpou, and Roger's singing carried it into all the saloons and concerts of Paris. An opera called *Gastibelza* was founded on the ballad by Dennery and Corman, with music by Maillart and produced at the Opéra National in Paris, Nov. 15, 1847.

120. Can you give me some account of Bishop Blougram?  
A. J. F.

He is the hero of a poem, "Bishop

Blougram's Apology," by Robert Browning, first published in the volume, "Men and Women," (1855). It may also be found in the two volume "Selections from Browning," issued in England, and in R. G. White's volume under a similar title.

Sylvester Blougram, "styled in *partibus Episcopus*," is a sceptical churchman whose emotions still cling to the faith on which his intellect has relaxed its hold. Talking over the walnuts and raisins to Gigadibs, the literary man, he expounds his theory of life. He doubts indeed, but he is too true a sceptic to be certain even of his doubt. He accepts the honor and emoluments of a Church whose doctrines offend his reason, but who will assure him that his reason is right in taking offence? So long as that "plaguey hundredth chance" remains that they may be true, is it not the part of wisdom to accept them and teach them to strangle the doubts which for aught he knows may be hell-born? He is living in comfort, in honor, in peace of mind, he is venerated by his co-religionists, his titles earn him the respect of the worldly, nay he is even an object of flattering curiosity and interest to those higher minds who think him a hypocrite and affect to despise him. Why should he throw aside all the good things of the present, the chances of better things in the future, for the sake of a sincerity which might look pretty in poetry but for which there is no real need and no place in this world? The true philosophy is not to strive after the impossible *ought to be*, but to find out what *is*, and to make that as fair as you can. This philosophy may not be a very lofty one, but in the very moderation of its ideals and the certainty of their attainment is it not preferable to the Gigadibs theory, which aims at the highest and attains nothing? This is one of the best of those poems in which Browning, divesting himself of his own personality, enters into the very soul of some sophistical reasoner and speaks through him and for him. "The way in which Blougram's motives are dug up from below the roots," says George Eliot, for it is George Eliot who



reviews the poem in the *Westminster Review*, January, 1856, "and laid bare to the very last fibre, not by a process of hostile exposure, not by invective or sarcasm, but by making himself exhibit them with a self-complacent sense of supreme acuteness, and even with a crushing force of worldly common sense, has the effect of masterly satire." As a delineation of a possible frame of mind the poem is remarkable for verisimilitude and self-consistence, but if it be true that Cardinal Wiseman sat for Blougram, it shows a singular inability on Browning's part to understand the character of that great prelate who said on his death-bed that he had never doubted a single doctrine of the Catholic faith. (See Lord Houghton's "Monographs").

121. What is the origin of the word candidate? H. C. L.

Candidate is from the Latin *candidatus*, (literally whitened, or clothed in white) a name given to the office-seekers among the Romans, because they arrayed themselves in a loose, white robe—loose that they might show the people their scars, and white as a sign of fidelity and humility.

Smith's "Dictionary of Greek and Roman Antiquities," under the word "Ambitus," signifying canvassing, gives some interesting items. "A candidate was called *petitor*; and his opponent with reference to him, *competitor*. A candidate (*candidatus*) was so called from his appearing in the public places, such as the forum and Campus Martius, before his fellow-citizens, in a whitened toga. On such occasions the candidate was attended by his friends (*deductores*), or followed by the poorer citizens (*sectatores*), who could in no other manner show their good will or give their assistance (Cic. *pro Murena*, c. 34). The word *assiduitas* expressed both the continual presence of the candidate at Rome, and his continual solicitations. The candidate in going his rounds or taking his walk, was accompanied by a *nomenclator*, who gave him the names of such persons as he might meet; the candidate was thus enabled to address them by their name,

an indirect compliment which could not fail to be generally gratifying to the electors."

"Ambitus" appears to have become synonymous with bribery so that laws were enacted against it. "The earliest enactment that is mentioned simply forbade persons to add white to their dress, with a view to an election (B. C. 432; Liv. IV. 25). This seems to mean using some white sign or token on the dress, to signify that the man was a candidate. The object of the law was to check *ambitio*, the name for going about to canvass, in place of which *ambitus* was subsequently employed. Still the practice of using a white dress on occasion of canvassing was usual, and appears to have given origin to the application of the term *candidatus* to one who was a *petitor*."

122. Has there been a recent English translation of Schopenhauer's complete works, and if so, who are the publishers? F. D.

Ticknor & Co., Boston, have recently published an English translation, by R. B. Haldane and John Kemp, of Schopenhauer's most important work, "The World as Will and Idea." The Sentinel Publishing Co. in 1881 published a volume of "Selected Essays," translated by G. Dropers and C. A. P. Dachsel. These are the only translations of Schopenhauer's works now on the market.

123. What is the origin of the word "Hoosier?"

The origin of this word is in dispute and no authoritative settlement has been arrived at. Here are a batch of explanations that are given for what they may be worth. It is said that the early Western settlers, proud of their strength in log-rolling and house-raising, were called by their neighbors "hushers," from their physical ability to still their opponents. Husher was a common term for bully in the West. The rude boatmen of Indiana, rejoicing in their strength, often displayed it on the levee at New Orleans. One of them, after some remarkable act of prowess, not understanding the

pronunciation of "husher," exclaimed, "I'm a hoosier." The New Orleans papers reported the incident and transferred the name of Indiana boatmen, and finally to all inhabitants of that State. Kentuckians say the word is derived from the inhabitants' gruff way of knocking and saying, "Who's yere?" Others attribute it to their curiosity as to the inmates of houses inducing them to knock and ask this question. And, still again, the term is said to have arisen from the fact that Indiana, in earlier days, supplied the West not only with hosiery of the coarser woollen kinds but with the yarns for domestic manufacture of such articles. Hence the term hosier, applied to citizens of Indiana, and the corruption hoosier.

### Referred to Correspondents.

124. Who is the author of the poem beginning

The night is dark; behold the shade is deeper  
In that lone garden of Gethsemane.

C. L. PULLEN.

125. Can any one tell me who is the author of the lines,

So angels walked unknown on earth,  
But when they flew were recognized.

I cannot find the quotation either in Bartlett's or in Hoyt-Ward's collection.

M. A. ALBERTSON.

125. I should like very much to have the particulars of an anecdote of which I only dimly remember the outlines, as follows:

Having found the key-note of a certain bridge in Scotland, a fiddler, out of spite to the people living near this bridge, sat directly under it and played on the key-note of the bridge—or rather, I suppose, on the key-note of the keystone of the bridge—until the bridge shook, whereupon the people came to him to implore him to stop playing. He said he would upon the condition that they should pay him some immense sum of money; they consented; the bridge still stands.

I wish to know if there is any historic foundation for this story.

E. CROMELIEN.

127. Who wrote the poem "Mary had a little Lamb," and was there any original lamb or Mary?

H. LEE.

128. Who is Ivan Pannin, and what has he written?

M. R. C.

129. What was the *droit de grenouille*?

H. WHITMAN.

130. Who was the author of the line

Man has his will, but woman has her way.

It is a very common quotation, but I have searched through the reference-books in vain.

W. M. M.

131. Is it known who was the author of the well-known couplet,

When the devil was sick, the devil a saint would be,  
When the devil was well, the devil a saint was he.

### Communications.

A SOP TO CERBERUS (A. N. and Q., vol. I, p. 82). Cerberus was the many-headed dog which guarded the entrance to the infernal regions. It was the custom among the Greeks and Romans to put a cake in the hands of their dead as a sop to Cerberus. The spirits of the dead were supposed to throw this cake to the dog so that they might pass the gates without molestation.

In your number for June 16, in answer to my query to what Browning referred in the line "The golden snow Jove rained on Rhodes," you give the story of Danæ as the explanation. I had this story lying open before me when I wrote you the query, and after a critical examination I rejected it, for the following reasons:

First. Akrisios (Acrisius), father of



Danæ, was King of Argus, which is some distance from Rhodes, and he had no control or jurisdiction over Rhodes.

Second. The story of Danæ does not *anywhere* make mention of Rhodes.

Third. In the story of Danæ the language used is a *golden shower* and not *gold snow*.

Fourth. There is nothing in the lines of Browning to justify this construction, or with which to connect the Danæ story. Browning compares the bright flashes of the lightening to the gold snow Jove rained on Rhodes.

If Mr. Browning had the story of Danæ in his mind when he wrote the line under discussion, he has far exceeded the liberty accorded to poets and has transported events to new localities and changed the names in an unwarrantable manner.

Here, however, is a tentative reply to my own question.

Rhodes, in ancient times, was sacred to the sun (Anthon), and was celebrated for its serene sky, its soft climate, fertile soil and fine fruits. The statement of Pliny, "that scarcely a day passed without more or less sunshine," is confirmed by the present inhabitants. *As Jove was the sun god*, I think the reference of Browning was to the beautiful and regular sunshine.

Take the preceding line of Mr. Browning in connection with the one under discussion and I think this meaning then becomes very plain.

"When flame fell silently from cloud to cloud,  
Richer than that gold snow Jove rained on  
Rhodes."

C. L. PULLEN.

BY HOOK OR BY CROOK (A. N. and Q., vol. I, pp. 68, 95). This is simply one of the numerous class of expressions due to similarity of sound,—hurly-burly; will-ye-nillye; harum-scarum, etc., etc., and means simply to catch by one means or another.

J. M.

I think if you could get some correspondents familiar with the habits and modes of thought of the "niggers" and mean whites down here in Virginia and further south you would

be able to give some good local notes. I was e. g. at a married daughter's house situated in a quite out of the way nook in Northern Virginia, her neighbors being mainly colored people and illiterate whites. A calf had strayed towards evening a short distance from the barnyard towards, or somewhat into, the woods. Her husband knew where it was to be found and suggested that the colored maid, "Manda," should be told to bring it back. "You need not ask her," my daughter replied. "Manda would not go for anything in the world." Mr. McG. then told me that the locality was haunted by a well-established "spook," having a woman's head on the body of a dog and preternaturally given to fiendish laughter. It was first seen within a couple of hundred yards of his house by a respectable colored man, a neighbor. Subsequently by a white colored woman, the wife of a small farmer, and then by two brothers, also farmers, *on their way home from Washington*. All the colored people are firmly convinced of its reality, and half of the whites either believe in it or suspect there is *something* in it. A legend of a woman hunted to death by dogs is crystalizing itself around it, but as Mr. McG. is rather annoyed by the superstition he could give me no details. I think the legend is only in process of consolidation, and if the "spook" ceases to show up will probably die out.

Talking of the superstition of negroes, he told me that the house cat became some time since affected with mange, and he directed a man to lead it away from the house and shoot it. The man entered the kitchen and asked "Manda" to hand it to him, or at least help him to catch it. This she resolutely refused to do, giving as her reason that if she had anything to do with its death its spirit would return at night and tear out her eyes. I asked "Manda" about this, and she said she would not have had anything to do with the cat's death for all the world.

We used to have a cottage near us inhabited by "niggers." Two deaths occurred in it in tolerably close succession, and I have spoken with several who have

seen the ghost of the last departed (a woman) moving about the house after nightfall, and in clear moonlight seen lights in the windows. No one has inhabited the house since the last death, and it is fast going to ruin, to the loss of the proprietor.

J.

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THE AMERICAN NOTES AND QUERIES offers a prize of FIFTY DOLLARS to any reader or subscriber who will come nearest to a successful answer of the following questions:

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The prize is offered for answers to *both questions*. Of course the competitors who guess what proves to be the wrong candidate for the first question will be ruled out of the competition altogether. The prize will be awarded to the competitor who guesses the right candidate and *comes nearest to his plurality*.

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Answers to this question must be sent in on or before October 20, 1888.

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It has been urged by competitors that ten questions a week are rather too onerous a task, especially for hot weather. In future, therefore, we will reduce the weekly instalment to five and make the full number of prize questions one hundred

and fifty instead of two hundred and fifty. The list will consequently be completed in our number for Saturday, October 13, 1888, (instead of the 20th as before mentioned).

Another change asked for is the postponement of the time when the first batch of answers is due,—the present arrangement throwing too large a burden of work into the summer months. On consideration, we have decided that competitors may take their own time about sending in their answers, provided only that they send them all in on or before November 15, 1888, when the competition comes to a close.

But as the examination of these answers will entail a great deal of work in a short space of time, the announcement of the judges' decisions will be postponed for one week, and the award of prizes will be made, not in our number for December 1, as before announced, but in our number for December 8, 1888, when

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### THE NINTH INSTALMENT.

71. Whence the word "fiasco" applied to dramatic failures, etc.?
72. Whence the name "Mother Cary's Chickens?"
73. What well known poet was called "The Cool of the Evening," and by what famous humorist?
74. Whence the word "Chestnuts" applied to old jests?
75. What is the "Spectre Hound of Man?"



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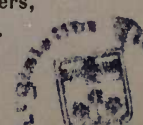
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# American Notes and Queries:

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FOR

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## Notes.

BLUEBEARD.

The story of Bluebeard owes its celebrity to Charles Perrault, who first introduced it into literature in his "Contes de ma Mere l'Oie," "Mother Goose's Tales."

The story itself is well known to all young people and to all who have been young.

Bluebeard, so called because his beard was blue, married Fatima, and shortly after starts on a journey, leaving his bride all the keys of the castle, with strict injunctions not to open a certain closet. Curiosity overcomes her and she discovers in the closet the corpses of six women whom the monster had previously married and disposed of. Horror-struck, the key falls upon the bloody floor. All efforts to wash it clean again are fruitless, and Bluebeard on his return discovers her disobedience. He bids her prepare for death. She and her sister Anne mount a high tower, ostensibly for prayers, in reality to scan the landscape and see if help be nigh, for Fatima has smuggled a message to her brothers. At last, after repeated disappointments, the brothers appear and kill Bluebeard.

Perrault appears to have blended the old Breton legend of St. Trophimia (one of the many variants of the forbidden room story) with the legends concerning Gilles de Laval, baron de Rais, or Retz (1404-1440), who was popularly known as Blue-beard. In one of the Morbihan churches is a series of six frescoes, assigned to the thirteenth century, which

represent, first, the saint's marriage with a Breton lord; second, her receipt of the keys from her husband; third, her discovery of seven dead bodies; fourth, her husband's return; fifth, the saint at her prayers with her sister at a window; in the last picture the saint has been hanged, but St. Gildas is resuscitating her while her two brothers kill the husband.

The frescos show that this story (with the blue-beard element left out) was current in Brittany long before the birth of Gilles de Rais. That nobleman, who became Marshal of France at the age of twenty-five, was a contemporary of Joan of Arc, was placed in charge of her on her expedition for the relief of Orleans, and remained by her side until the repulse at the Porte St. Honoré. In 1332 he withdrew to his estates, where his wealth enabled him to prosecute his favorite studies of alchemy and magic. His lust was unbounded; he was wont to entice women and children to his castle, who were put to death to ensure secrecy. The popular impression grew to be that he committed these murders in order to write conjurations in blood. Finally in 1840 the Bishop of Nantes commenced a secret inquest, which ended in Gilles being apprehended and condemned to be burnt as a heretic and murderer. At the trial it appeared that he had made away with one hundred and fifty children and a number of women, seven of whom had been married to him. He confessed that in order to win the favor of a demon named Barron, he had fruitlessly offered him the hand, the heart, the eyes and the blood of a child. But this was the only instance of necromantic bloodshed.

Numerous legends crystallized about his memory, but it is uncertain whether his identification with the hero of a forbidden room story had been accomplished before Perrault's time. His beard seems really to have had a bluish-black tinge, which was intensified in the popular imagination and given a diabolical origin. A beautiful girl, so the story runs, appeared to Gilles. He fell in love with her at once, but she remained cold to all his vows and

protestations until in a frenzy he swore that to her he surrendered body and soul. Instantly the girl changed into a blue demon. "You belong to hell and you shall wear hell's livery," said the demon, making a sign which changed Gilles' tawny beard to a deep blue. "You shall henceforth be known and hated as Bluebeard, your memory will be cursed by posterity, your ashes will be scattered to the winds, and your soul will descend to hell, for remember, you belong to me, body and soul." Then the demon disappeared.

Bluebeard, with his seven wives, was a favorite figure in the mediæval puppet shows, and his name grew to be a synonym for an unnatural husband. Thus Henry VIII survives under this name in the popular superstitions of England.

Comparative mythologists have sought to connect Bluebeard with the Egyptian god Bes, a god of destruction and death who is represented with a blue beard (an attribute also of Indra, in the Rig-Veda). Though the suggestion is plausible, the links in the chain of evidence are wanting. The two brothers of Fatima with equally unsatisfactory plausibility have been identified with Castor and Pollux and with the twin Asvins.

But the central idea of Bluebeard's story, that of a forbidden apartment which it is death or other punishment to enter, is undoubtedly of great antiquity and in one form or another reappears in the folklore of all nations. In the story of the Third Calendar, for instance, in the "Arabian Nights," the hero has entrusted to him all the keys of a castle, with injunctions not to open a certain apartment, he gratifies his curiosity and is punished by the loss of an eye.

In Germany there are several popular stories which are based on this prohibition. The closest parallel to "Bluebeard" is the "Fitcher's Bird." (Grimm's "Tales," No. 46.) A seeming beggar carries off the eldest of three sisters to a magnificent house, where he leaves her with the keys, an egg, and a prohibition to open a certain door. She opens it and finds a block, an axe, and a basin of blood. The egg,



falling into the blood, refuses to be cleansed. The man kills her, the second sister shares her fate, the third leaves the egg behind when she visits the room, and miraculously restores her sisters to life. In Italy (Crane's "Italian Popular Tales," p. 78) the devil is the wooer, the forbidden door opens on hell, the incidents are similar. Kaffirs, Russians, Highlanders and Hindoos have parallel stories.

In Greek mythology Ixion had a treasure-house wherein none might look without dying or without being betrayed by tracks of gold or of blood. All these stories are undoubtedly related to the story of the forbidden fruit in Genesis. Many savage nations hold that death came into the world through the infringement of some taboo. The classical story of Pandora's box teaches the same doctrine.

In literature Perrault's story has been made the basis of a serio-comic drama in Tieck's *Phantastus* (1817); of a comedy by Sédaine (Paris, 1789); and of an operabouffe by Meilhac and Halévy, music by Offenbach (Paris, Théâtre des Variétés, February 5, 1866).

#### MASCOT.

Mascot is a word that was introduced into literature by Audran in his comic opera of "La Mascotte," but it seems to have been previously in common use among gamblers and others to indicate some object, animate or inanimate, which, like the luck-penny, brought good fortune to its possessor. The word had traveled up to Paris from Provence and Gascony, where a mascot is a thing that brings luck to a household. The most plausible etymology derives the word from *masqué* (masked, covered or concealed), which, in provincial French, is synonymous with *né coiffé*, or born with a caul. Now, in many parts of Europe, notably in Scotland and in France, good fortune is attributed to the caul, and high prices are known to have been paid for one. The child born with this appendage is not only lucky in himself, but the source of luck in others.

The legend of the Mascot, as told in

Audran's opera (and probably largely colored by the librettist's imagination) is as follows: The archfiend, Agesago, in a more than usually malicious mood, sent a number of his most evil imps into the upper world to distress mankind. But the Powers of Light, in their turn sent, a number of messengers to counteract the evil influences of Satan's emissaries. These messengers were known as mascots, and happy was the man who received one into his home. A mascot must marry only another mascot, for marriage with a mortal destroyed its magic qualities, which reappeared, however, in the offspring. Mascots were hereditary in families.

The evolution of a child born *masqué* into a being of a supernatural order was facilitated by the fact that the word is analogous to the low-Latin *masca*, a sorcerer, which is the root-form of many French provincial words indicating a witch or magician. The mascot has finally taken its place in popular mythology with all that class of house-spirits who are allied to the ancient Penates, the Scotch Brownie, the English Lob-lie-by-the-fire, etc. The Dalmatian Vila must be a very close relation, for she is described as a handsome maiden who accompanies her favorite wherever he goes, and causes all his undertakings to prosper.

Victor Hugo gives some account of a being called a Marcou, a figure in French folk-lore who belongs to the same family, though his name has a different etymology, being probably derived from the famous St. Marculphus (in French, Marcou or Marculphe). The Marcou is the seventh son of a seventh son, he has a natural *fleur-de-lys* on some part of his body, the touch of which is sure to heal the sick. Marcous are found in all parts of France, but especially in the southern provinces. "Ten years ago there lived at Ormes, in Gâtinais, one of these creatures, nicknamed the Handsome Marcou. He was a cooper, Foulon by name, and his miracles became so numerous that it became necessary to call in the police to put a stop to them. His *fleur-de-lys* was on his left breast."

There is also a being called a masche-

croute (which seems to mean gnaw-crust, the name having only an accidental resemblance to Mascot), whose image (a hideous wooden affair), like that of the Italian Befana, is carried in procession through the streets of Lyons, and whose name is used by nurses to frighten children with.

#### QUEEN POMARÉ.

Aimata Pomaré was Queen of Tahiti in 1842, when the island was put under protection of the French fleet by some native chiefs. The Queen protested against this act. Admiral Dupetit Thouars sought to establish the protectorate by force, but on the intervention of England his action was disavowed by Louis Philippe. Public attention in France was thus directed to Tahiti, which was painted as a sort of Savage Eldorado, and Queen Pomaré with her princesses, clothed simply in crowns of lotus-flowers became a favorite subject with chansonniers and vaudevillists. A grisette named Elise Sargent, a dancer in the Jardin Mabille at Paris, whose grace and wit had made her famous, was hailed by the students at the Closerie des Lilas as Queen Pomaré on account of her African style of beauty and her African taste in adornment. To celebrate her coronation she invented the can-can. She also introduced the polka at the Chaumière, whence it forced its way into the salons. Pomaré became the town-talk. Dramatic authors used to send her tickets and announce in the gazettes when she had promised to avail herself of them. Balzac sketched her in one of his novellettes. Gautier left a finished portrait of her. Eugene Sue consulted her when writing his *Mysteries of Paris*, and much of the information there contained in regard to the lives of Parisian courtesans was supplied by her. The events of 1848 turned the tide from her in the dancing gardens. Mr. Emile de Girardin in vain cried "On with the dance," to the Parisians, whom he did not like to see crowding in the streets and about the National Assembly. Pomaré fell a victim to consumption and died in a hospital at the age of twenty-eight.

#### THE PALACE OF SANS-SOUCI.

Sans-Souci, the royal palace in the vicinity of Potsdam, Prussia, was built by Frederick II, between the years 1745 and 1747 and was his favorite residence. Hence he is frequently called the Philosopher of Sans-Souci. The name is said to have been suggested by a mot of Frederick I, who had selected the spot as a burial place for his favorite horse Condé and his dogs, and had caused a grave for himself to be dug by their side. "That is where I shall lie after death" said the eccentric monarch to the Marquis d'Angens, "and when I am there I shall rest without care (Sans-Souci)." Near the palace is a famous mill. According to Dr. Zimmermann who attended Frederick II in his last illness, and subsequently published his "Conversations with Frederick the Great," this mill interfered with the king's view from the orangery, he accordingly sought to buy it, and when the miller refused threatened to seize it. The Miller's reply has become famous: "Are there no judges at Berlin?" The monarch recognized the justice of the rebuke and ever after treated the miller as a friend. This anecdote was verified by Hebel, but he makes Frederick bring a lawsuit against the miller, which terminated unsuccessfully on account of the uprightness of the judges. Andrieux has followed the original story more closely in his poem "The Miller of Sans-Souci" (French "Le Meunier de Sans-Souci") which is also the title of a vaudeville on the same subject by Lombard de Langes (1798). But the whole story is probably a fabrication. Zimmermann's highly imaginary conversations have been annotated by a valet of Frederick's named Neumann, who points out all that is false in them, including the anecdote of the mill, which could not, he says, have interfered with Frederick's view of the orangery. Moreover, he never heard of any difference between the king and the miller.

#### THE LORD OF BURLEIGH.

In Tennyson's ballad of this name a landscape painter woos and weds a simple village maiden, and after the ceremony



he takes her to a magnificent country seat, where numerous attendants bow down before him, and informs her that all she sees is hers and his—that he is the Lord of Burleigh, the greatest lord in all the country. But “the burden of a greatness to which she was not born” proved too much for the little country girl, and in a few years she faded away and died.

The facts upon which this poem is founded are as follows: The Earl of Exeter (subsequently the first marquis of that name) had been unhappily married, and partly on that account, partly to gratify his love of art, he found pleasure in laying aside the trappings of rank and wandering about the country to paint. He made friends with many of the peasantry, and falling ill on one of these excursions, was taken in and cared for by a poor cottager. The daughter of the house, whose unromantic name was Sarah Hoggins, was especially kind in her attentions, and despite the difference in their ages—for she was fifteen and the peer was thirty-five—the couple fell in love. Lord Exeter determined to make her his bride, he sent her to a good school for a couple of years, obtained a divorce from his first wife, and married Sarah. Then came the sensational surprise of his declaring his rank, and welcoming her as the Lady of Burleigh (Burleigh is the name of the family seat in Stamford). But, as in the Tennyson ballad, the lady did not live long to enjoy her honors.

It is a curious coincidence that the subject of a lover of apparently low degree being discovered after the wedding to be noble and wealthy is a common one in the ballad literature of all countries. The Scottish poems of “Donald of the Isles” and “Earl Richmond” are examples.

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#### OLD KING COLE.

The King Cole of the nursery rhyme is usually identified with the semi-mythical King Coilus, Coil, or Cole, who on the doubtful testimony of Robert of Gloucester and Geoffrey of Monmouth, is said to have succeeded Asclepiodotus on the throne of Britain in the third century after

Christ. It is added that Colchester, whose walls he built, was named after him, and a large earthwork in that city, supposed to have been a Roman amphitheatre, is popularly known as “King Cole’s Kitchen.” Many authorities claim that he was the father of St. Helena, mother of Constantine the Great, though the claim has no historical basis. Geoffrey of Monmouth says that King Cole’s daughter was a skilled musician, but there is no evidence out of the nursery rhyme that he himself was a lover of the art.

The current version of the rhyme which speaks of the hero as a merry old soul and pictures him calling for an anachronistic pipe is obviously a modernization. Halliwell (“Nursery Rhymes of Old England,”) gives the version current in the seventeenth century as follows:

Good King Cole,  
He called for his bowl,  
And he called for his fiddlers three;  
And there was fiddle, fiddle,  
And twice fiddle, fiddle;  
For ’twas my lady’s birthday.  
Therefore we keep holiday,  
And come to be merry.

King Cole has also been plausibly identified with Thomas Cole, a wealthy clothier of the fourteenth century, who lived in Reading, but was fond of coming down to London to meet his fellows of the craft, and was hailed by them as their leader, who was fond of music and his cup, and whose exploits were celebrated in the sixteenth century by Thomas Delony, a well known ballad maker, in a work entitled “The Pleasant Historie of Thomas of Reading, or the Six Worthie Yeomen of the West.” Like another famous worthy—“Old Sir Simon the King”—he probably earned his kingly title by being a royal good fellow, and by lavish hospitality.

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#### A STRANGE CHURCH RAFFLE.

The *Pall Mall Gazette* gives an interesting account of a curious custom which is observed every May 26th in the parish church of St. Ives, Hunts. Dr. Robert Wilde, who died in August, 1678, bequeathed £50, the yearly interest of

which was to be expended in the purchase of six Bibles, not exceeding the price of 7s. 6d. each, which should be "cast for by dice" on the communion table every year by six boys and six girls of the town. A piece of ground was bought with the £50, and is now known as "Bible Orchard." The legacy also provided for the payment of 10s. yearly to the Vicar for preaching a sermon on the occasion, "commending the excellency, the perfection, and Divine authority of the Holy Scriptures." This singular custom has been regularly observed in the church since the death of the testator, but representations having been made to the Bishop of the diocese, the practice of throwing the dice on the communion table was discontinued some years ago, and the raffling now takes place on a table erected at the chancel steps. The highest throw this year (three times, with three dice) was 37, by a little girl. The Vicar (the Rev. E. Tottenham) preached a sermon from the words, "From a child thou hast known the Holy Scriptures."

and left as a foundling at the door of one of the principal churches of the city. It is even said that he would have perished had he not been nursed by a sow."

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#### SOAPY SAM.

This nickname was applied to Bishop Samuel Wilberforce. Lord Houghton explains that the students of Cuddesden College, wishing on some festive occasion to celebrate both the Bishop and their principal, Alfred Pott, placed on one pillar the initials S. O. (Samuel, Oxford, the name of the Bishop's see) and on another A. P.

The combination was taken up in a satiric spirit, and the Bishop himself said it was owing to the alliteration with his unfortunate Christian name. It is said that a little girl once asked him in the presence of company, "Why does every one call you Soapy Sam?" to which he replied, after a glance around the room, "I will tell you, my darling. People call me 'Soapy Sam' because I'm always in hot water and always come out with my hands clean."

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#### TWO PUZZLING QUESTIONS.

In the series of One Hundred Prize Questions lately completed in *Lippincott's Magazine*, none have proved greater stumbling blocks to the ingenious, intelligent and industrious competitors who are striving for the prizes than these two:

No. 25. What famous general is said to have been suckled by swine?

No. 87. Where are the two islands called respectively Jack-a-Dan and Kick'em-Jenny?

The two islands, or islets rather, for they are quite diminutive, form part of the group of islands in the British West Indies known as the Grenadine Islands.

Pizarro is the general who is said to have been suckled by swine, though the legend is not generally credited. "But little is told," says Prescott in his "Conquest of Peru" (vol. 1, p. 205), "of Francisco's early years, and that little not always deserving of credit. According to some he was deserted by both his parents

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#### Queries.

132. Who was the Thyrza to whom Byron has written several poems?

The point cannot be said to be settled. Moore asserts that the poems were addressed to a purely imaginary person. Jeaffreson, in his "The Real Lord Byron" thinks that Margaret Parker was "at least an inspiring force" of the poems. Margaret, like Thyrza, died whilst Byron was separated from her, and had given him a locket, as Thyrza gives him a pledge. In 1823 Byron said to Trelawny that his gloom on leaving England was genuine; that he was really in love with a cousin, and she was in a decline. No cousin, except Margaret Parker, died of a decline after having inspired him with love.

But the love affair with this cousin was in 1800, when Byron was twelve years old. On her death he wrote what he truly called "a very dull epitaph," dated 1802, and published in "Hours of Idleness."



His gloom in 1809 could not have been caused by love for a cousin who was *then* in a decline. The poems to Thyrza were not written until 1811-12 after he had gone through an indefinite number of passions. At that time, however, he had numerous causes for melancholy. In four months, (May to September 1811) he had lost, as he says, "six of his friends and relations." Four of these were his mother, Matthews, Wingate, and the chorister Eddleston. Who were the other two? In October he writes to Dallas of the death of "one very dear to him in happier times." Dallas answers with a wish "that that being had lived, and had lived yours." But the name of this being does not appear, and no biographer has been able to identify her. She may have been the Thyrza of the poems.

A correspondent of the *Athenæum* some years ago suggested a curious theory, which identified Thyrza with the chorister Eddleston. There is a strong parallelism between words and allusions in Byron's letters about his dead friend and the Thyrza dirges. "On February 16, 1812, Byron tells Hodgson that 'Cambridge would bring sad recollections. I believe the only human being that ever loved me, in truth and entirety, was of, or belonging to Cambridge, and in that no change can take place. There is one consolation in death—where he sets his seal, the impression can neither be melted or broken, but endureth forever.' The 'being' to whom he refers is clearly Eddleston, the chorister. In the best of the poems to Thyrza (written in the same month, February, 1812) we have the same thought and phrase:—

The love where *death* has set his seal,  
Nor age can chill, nor rival steal,  
Nor falsehood disavow.

"Eddleston, again, died of a decline, May 1811, whilst Byron was at Malta on his return. Eddleston had given him a cornelian, which he reclaimed (October 28th, 1811) from Miss Pigot. A poem following those to Thyrza (dated March 16th, 1812) is upon a cornelian heart (apparently this) which he wears as he wears

Thyrza's gift. In a letter to Miss Pigot, written during Eddleston life, Byron speaks of his friendship for Eddleston, which is to eclipse all classical precedents, and says, 'His *voice* first attracted my attention; his countenance fixed it, and his manners attached him to me for ever.' He tells Hodgson (December 18th, 1811), that the Cambridge organ is 'a sad remembrancer.' And one of the poems to Thyrza, enclosed in the same letter and written two days before, is suggested by a song of former days, whose 'softest notes' now repeat

A dirge, an anthem o'er the dead,

and recall 'brighter days' to him. In this, as in the other circumstances, Eddleston would correspond to the conditions of the problem; and it does not appear that Margaret Parker was remembered for her singing, though, as Mr. Jeaffreson points out, another phrase in the same lines might apply to her.

"The inference should be, I think, that, as Moore holds, there was, strictly speaking, no historical Thyrza; that the poems addressed to her express many blended sorrows; and that amongst them the sorrow for young Eddleston was probably the most poignant. So far as this emotion was in his mind, Byron would feel that he would provoke ridicule (which no one dreaded more in such cases) by uttering in public such a sentiment about his humble friend as he expressed in his letters to Hodgson. He therefore adopted the language of a bereaved lover, and addressed his verses to a feminine name, though (apart from a few phrases, introduced, it may be, to give colour to the fiction) the poetry would be equally appropriate in either case. Precedents of the poetry of friendship resembling the poetry of love will occur to every one."

### 133. Why are Mexicans called greasers?

B. S.

The not over-cleanly appearance of certain classes of Mexicans appears to be the cause of this nick-name. It became common first during the war with Mexico. Marryat, in "Mountains and Molehills,"

p. 236, says: "The Americans call the Mexicans *greasers*, which is scarcely a complimentary soubriquet; although the term '*greaser camp*' as applied to a Mexican encampment is truthfully suggestive of grease and squalor."

134. When was the battle of Tippecanoe fought?

M. G. D.

The battle of Tippecanoe was fought in Indiana, at the junction of the Tippecanoe and Wabash rivers, November 7th, 1811. It was not Tecumseh, as often supposed, but Tecumseh's brother, Elskwatawa, generally called "the Prophet," whom William Henry Harrison defeated in this engagement."

135. Who is Robert Browning's "Lost Leader?" I have seen this question answered authoritatively somewhere, but I cannot lay my hand upon the answer.

G. A. R.

"The Lost Leader" is the title of one of Browning's most famous poems,—a passionate invective upbraiding some person unnamed for having been tempted by a few paltry rewards, to desert his cause. There has been some question as to the person aimed at,—Wordsworth, Goethe and Southey,—all of whom changed in mature life from the radicalism of their youth to extreme conservatism,—being suggested by rival disputants. But the controversy was settled by the following letter, inserted in Grosart's edition of the "Prose Works of William Wordsworth:"

19, WARWICK-CRESCENT, W.

DEAR MR. GROSART: Feb. 24, '75.

I have been asked the question you now address me with, and as duly answered it, I can't remember how many times; there is no sort of objection to one more assurance, or rather confession, on my part, that I did in my hasty youth presume to use the great and venerated personality of WORDSWORTH as a sort of painter's model; one from which this or the other particular feature may be selected and turned to account: had I intended more, above all, such a boldness as portraying the entire man, I should not have

talked about "handfuls of silver and bits of ribbon." These never influenced the change of politics in the great poet; whose defection, nevertheless, accompanied as it was by a regular face-about of his special party, was to my juvenile apprehension, and even mature consideration, an event to deplore. But just as in the tapestry on my wall I can recognize figures which have *struck out* a fancy, on occasion, that though truly enough thus derived, yet would be preposterous as a copy, so, though I dare not deny the original of my little poem, I altogether refuse to have it considered as the "very effigies" of such a moral and intellectual superiority.

Faithfully yours,

ROBERT BROWNING

136. Was Lever's Father Tom a real character?

W. M. G.

Father Tom Loftus is a character in Lever's Confessions of Harry Lorrequer, a kind-hearted, good-tempered rollicking Irish priest, fond of telling a good story and of assisting at the emptying of a bowl of punch. The character has been borrowed by Bouccicault in the Father Tom of his "Colleen Bawn." Lever drew him from a Father Comyns of Kilkee, in Clare, whose hospitality had been extended to the author for three months while the latter was in hiding from his Dublin duns. Father Comyns recognized the portrait at once, and in a letter to the mutual friend who had introduced him to Lever, protested against this breach of hospitality. In spite of all that could be urged in extenuation by Lever, the priest never gave his absolution to the author of the "Confessions."

### Referred to Correspondents.

137. Can you tell me the name of the author of the inclosed poem? L. R.

THE VENUS OF MILO.

Goddess of dreams, mother of love and sorrow,  
Such sorrow as from Love's fair promise flows,  
Such love as from love's martyrdom doth borrow  
The conquering calm that only sorrow knows.



Venus Madonna! so serene and tender,  
In thy calm after-bloom of life and love;  
More fair than when of old thy sea-born splendor  
Surprised the senses of Olympian Jove.

Thy soul transcending passion's wild illusion,  
Its phantasy and fever and unrest,  
Seems brooding still in thought's devout seclusion  
O'er some lost love-dream lingering in thy  
breast.

Thy face seems touched with pity for the anguish  
Of earth's disconsolate and lonely hearts;  
For all the lorn and loveless lives that languish  
In solitary homes or crowded marts.

With pity for the faithlessness and feigning,  
The vain repentance and the long regret,  
The perfumed lamps in lonely chambers waning,  
The untouched fruit in golden salvers set.

With pity for the patient watchers yearning  
Through lonely casements over midnight moors,  
Thrilled by the echo of far feet returning  
Through the blank darkness of the empty  
doors.

With sorrow for the coy sweet buds that cherish  
In virgin pride love's luxury of gloom,  
And in their fair unfolded beauty perish  
Fading like flowers that knew not how to  
bloom.

With sorrow for the over-blown pale roses  
That waste their sweetness on the wandering  
air;

For all the penalties that life imposes  
On passion's dream, on love's divine despair.

1. What was the "Rotten Cabbage Re-  
bellion" and why was it called so?

2. What is the "Boston Stump?" O.

138. I recall part of an old song, as I  
suppose, beginning "*Scotland's a-burning,*  
*Scotland's a-burning.*" And lately I saw  
an article headed "Ireland, not Scotland,  
Burning." Is there any historical allu-  
sion in the phrase?

M. C. L.

139. In the recent official communica-  
tion to the Queen Regent of Spain con-  
cerning the proposed Columbus centenary,  
translated by Minister Curry, it is said  
that Portugal co-operated in the Spanish  
enterprises of discovery, and, by certain  
mariners, "visited with us the islands of  
*the Sea of Light.*" Is this the Caribbean,  
and was that its ancient name?

M. C. L.

[a] Certainly. [b] Thackeray's letter  
was published in this country in the New  
York *Tribune* and the *Critic*.

140. Authorship of the following lines:

And by appointment do we meet delight  
And joy! Why had not our expectancy.  
But round some corner in the streets of life,  
Why on a sudden clasp us with a smile.

K. Z. H.

141. Where does Carlyle say?

Only the unconscious is complete.

K. Z. H.

Who first called Wordsworth "The High  
Priest of Nature." This sobriquet appears  
twice over in Mr. and Mrs. S. C. Hall's  
sketch of Wordsworth "Memories of Au-  
thors of the Ages," in an 1866 number of  
the *Art Journal*.

The same designation was very familiar  
some years previous to the above date;  
but the authorship of it has always been  
unknown.

Hartford, Ct.

K. Z. H.

## Communications.

Will NOTES AND QUERIES tell me  
[a] if a set of answers in two or more  
hand-writings is admissible? I have of-  
fered to copy the notes of a competitor  
who thinks that the entire set of finished  
answers should be included. Our writing  
is so similar that I see no necessity for it,  
unless you require it. [b] I should like  
to know where N. AND Q. found Thack-  
eray's letter to Geo. M. Crawford, whether  
it was ever published outside of (presum-  
ably) the *Daily News*. L. C. H.

I had to-day the pleasure of reading in  
your NOTES AND QUERIES several interest-  
ing articles, in which are embodied an-  
swers to the first few of the *Lippincott*  
prize questions. I am the more pleased  
to find that mine, in the main, agree with  
yours. In the *Lia Fail* I see we are a  
little at odds. For example, you speak  
of *Joseph's* stone, whereas I always say  
*Jacob's*\* stone, he being the patriarch

\* Jacob is, of course, right.

who is represented in Scripture as resting his dreaming head on the stony pillow. Again you say, "the *Lia Fail* was never removed from Ireland." In order to be marked *perfect*, must your correspondents say that? In the list of reference books you advise people to use in looking out questions, do you not give Brewer's "Hand Book," his "Phrase and Fable," and Wheeler's "Familiar Allusions?"

Of course, you are familiar with these well-known authors, still allow me to quote:

"Tara Hill, an eminence in the parish of Tara, Leinster, Ireland, from which the famous coronation stone was brought to Scotland."—*Wheeler's Familiar Allusions*.

"*Jacob's Stone*.—The stone enclosed in the coronation chair, brought from Scone by Edward I., said to be the stone on which Jacob rested his head. This stone was originally used in Ireland as a coronation stone and called Innisfail or Stone of Fortune."—*Brewer's Phrase and Fable*.

"*Scone*—a *palladium* stone. It was erected in *Icolmkill* for the coronation of Fergus Eric, and was called the *Lia Fail* of Ireland. Fergus, the son of Fergus Eric, who led the Dalriads into Argyllshire, removed it to Scone, whence Edward I. took it to England, where it still forms part of the coronation chair of the English monarchs."—*Reader's Handbook*.

Now, I wish to ask if these authors are to be accepted as authority. If they are, you will allow your correspondents latitude in their answers on the *Lia Fail*, will you not? That is, you will not make an answer imperfect because it failed to decide that the *Lia Fail* is in Ireland. Now, Dean Stanley, in his delightful "Memoirs of Westminster Abbey," says *the stone is undoubtedly of Scottish formation*, but he adds, "It is embedded in the heart of the English monarchy—an element of poetic, patriarchal, heathen times, which carries back our thoughts to races and customs now almost extinct, and is a link which unites the throne of England to the traditions of *Tara* and *Iona*."

In the same spirit, I close my little article on the stone by saying, of course,

not *au sérieux*, that I consider the Abbey has the Stone of Destiny, meaning rather a stone of destiny.

I'm delighted to find I was right about *Blanche*. I might have copied Mrs. Carlyle's entire letter, but thought the passage where the parallels ran so exactly would suffice. "All of which is respectfully submitted."

RAY LE BRUN.

[Although the weight of authority inclines to the opinion, that the *Lia Fail* and the Coronation Stone are entirely distinct, the point cannot be said to be absolutely settled, and therefore competitors to the One Hundred Prize Questions in *Lippincott's Magazine* are allowed a latitude of opinion on the subject. Indeed, the general system of marking is invariably a liberal one, and answers which show care and intelligence will, in all cases where there is a possible doubt, receive the maximum mark, even though their conclusions differ from those arrived at by the propounders of the questions. There are not many works of reference, however, which can be relied upon as absolute authority, and though the books mentioned by our correspondent are good in their way, they are by no means infallible and are occasionally misleading. For example, Wheeler is wrong in his identification of Old Mother Goose with Elizabeth Goose, of Boston, an error which we were at some pains to refute in No. 2 of AMERICAN NOTES AND QUERIES.]

**TANTAMOUNT.** In dictionaries, this word, meaning "equivalent in value or signification" is designated as of French origin. Locke seems to use it in that sense—"If one-third of our coin were gone, and men had equally one-third less money than they have, it must be tantamount, what I scape of one-third less, another must make up." There are other uses of the word, by which its original meaning is deduced.

The Rev. Edward Clarke, in his letters concerning the Spanish nation, 1760–1761, 4to p. 199, while describing the churches in Segovia, notices that of St. Dominic, a noble gothic structure, built about 1406,



having cut on the stone beneath the cornice continued under the roof outside, a representation of the words *Tanto Monta* in old characters; the meaning of which is, that when by the marriage of Ferdinand and Isabella, 1474, the kingdoms of Spain and Castile were united, they made this Spanish proverb—*Tanto monta, monta tanto Isabella como Fernando*,—that is to say Isabel is as good as Ferdinand, and Ferdinand as Isabel. Hence comes our English word tantamount.

Another similar account occurs in Udal ap Rhys' "Account of Spain" 1749, 8vo p. 14, when speaking of the privileges formerly pertaining to the Arragonese, he notices one that related to the terms and conditions upon which they chose their kings:—

The form was as follows, "Nos, que valemus tanto como vos, os hazemos nuestro Rey y Senor, con tal que guardéis nuestro Fueros y Libertades. Si no, no:" viz. "We, who are as good as you, make you our Lord and King, provided you maintain our Rights and Liberties. If not, no."

This privilege the people of Aragon retained till about the end of the Eleventh Century, when it was abrogated by King Pedro the First.

M. R. S.

DROIT DE GRÉNOUILLE (A. N. and Q., vol. I, p. 106). When the lord in France had a son and heir born, the peasants were obliged to watch all night beating the ponds, so that the frogs should not disturb the baby; this was called *droit de silence des grénouilles*.

W.

Is (A. N. and Queries p. 89). Do not the accounts in good authorities, such for instance, as that given in Reclus's "Géographie Universelle," together with the undeniable fact of the very considerable encroachment of the sea upon the land along that coast, and the existence of certain veritable relics, fix the place of this legendary city pretty accurately in the Bay of Douarnenez, on the Brittainy coast, and make it at least probable that some large Gallo-Romaic town once stood there on land now covered by the sea.

[This is no doubt true.] M. C. L.

I send you the enclosed clipping from the *London Times*. It interested me, and may possibly be of worth to others.

C. L. F.

TO THE EDITOR OF THE *Times*. I should like, with your permission, to point out a literary coincidence which strikes me as not a little remarkable and interesting. Among the many happy phrases which we owe to the late lamented Matthew Arnold none is more familiar than "sweetness and light." I have been told, indeed, that he was not the author of the phrase, and that he himself acknowledged he was indebted for it to Swift; but, at any rate, if the mint were not his, he it was that made it a part of the current coin of literature. But the remarkable thing is that the same association of ideas, though expressed by means of verbs instead of nouns, is to be found in an author from whom I suppose it is quite certain Swift could not have borrowed it. I was startled when I came upon the passage in Philo Judæus. Philo is speaking of the manna which was the food of the Israelites in the wilderness, and, as is his wont, gives it a mystical signification. It means, he says, the food of the soul—it is a Divine word, whence flow all the nurture and discipline of the soul, all its wisdom and virtue in perennial stream. And then he asks, "What is the bread" (which Moses gave the children of Israel to eat?). And the answer is, "It is the word which the Lord ordained, and this Divine ordinance imparts both light and sweetness to the soul which has eyes to see." Philo's order is more logical; for the "light" must precede the "sweetness." Probably in English the rhythmical balance of the words decided the order "sweetness and light," not "light and sweetness." On the other hand it may be said that the natural order is in the Greek also the rhythmical. This is an instance in which even a trick of the memory is out of the question. Swift, I take it, never read a line of Philo. I only regret that, though I lighted upon the discovery before Matthew Arnold's death, I omitted to tell him of it. No one would have been more interested than he in such a literary coincidence.

[The passage in Swift is from "The 'scapes, the imminent deadly breach.' The Battle of the Books" and runs thus: 'gostrating' fellows used the word in boasting of themselves as a 'hussar,' and the pronunciation was 'hoosier'."]

M. R. SILSBY.

THE WHITE LADY. (A. N. and Q., p. 61.) In your very interesting account of The White Lady of the Hohenzollerns. One error,—a mere matter of detail and perhaps occasioned by the dropping out of a paragraph from the "copy,"—may be pointed out. You say: "Forty years afterwards his son, [Frederick the First's] Frederick the Great, died at Sans-Souci." Frederick the 1st died Feb. 25th, 1713 and was succeeded by Frederick William I, who died May 31, 1740, and his son, Frederick the Great, died Aug. 17, 1786.

Your article omits Frederick William I. altogether.

I have read the prosaic explanation of the more fascinating spectral version of Frederick the First's uncanny visitant, as follows:

Frederick's wife was unfortunately insane, and escaping one night from her attendants, appeared beside her husband's bed, dressed in white and blood stained from cuts received in breaking through a glass door on her way. The terrified monarch naturally supposed her to be the ancestral spectre summoning him to death.

M. C. L.

PILLARS OF THE CHURCH (A. N. and Q., p. 43). Was not Mr. Davenport's pat text chosen, and the official title selected, both with reference to an older use of the word "pillars" to designate chief men in the church? Paul wrote to the Galatians about "James Cephas and John who seemed [Rev. versim, were reputed,] to be pillars" in the Jerusalem Church.

M. C. L.

HOOSIER (A. N. & Q., p. 123). The origin of the word "hoosier," as applied to a native of Indiana, was given thus some time ago by the *Indianapolis News*: "Colonel Lehmanowski, a Polish officer under the First Napoleon, lectured on Napoleon's wars about 1840-2. He often used the word 'hussar' in speaking of 'hair-breadth

WHEN THE DEVIL WAS SICK, ETC. (A. N. and Q., vol. 1, p. 106.)

The quotation given in No. 131 is generally recorded thus:

"When the devil was sick, the devil a monk would be,  
When the devil was well, the devil a monk was he."

and is to be found in Rabelais, Book VI., Ch. 24.

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#### THE TENTH INSTALMENT.

76. What is the origin of the word Spinster?
77. Who wrote the ballad "Wild Darrell" and what parallels may be found in literature and fact?
78. Whence the name "Welsh Rabbit"?
79. What is the story of Jenkins's cars?
80. Who were the Della Cruscan and how did they become famous in English literature?

A few errata have crept into our list of prize questions: In No. 36, Nicrotis should be Nitoeris, under No. 43, "St. Valentine," the reference to Clements "Handbook" should be eliminated. In No. 70, "Old Hurry" should be "Old Harry."



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### *Baltimore American.*

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## Notes.

### RED SPECTRE OF THE TUILERIES.

This goblin, known also as the Little Red Man of the Tuileries, is said to haunt the palace and its adjacent building, showing himself on the eve of some great disaster. His first recorded appearance was a few days before the terrible 10th of August 1793. Marie Antoinette's women were sitting in the Salle des Gardes when they became suddenly aware of the presence of a small man, clothed from crown to heel in scarlet, who looked at them with such unearthly eyes that they were frozen with terror. They rushed to the apartment of Madame la Dauphine and related their adventure. The next apparition of the Red Man was in 1814, in the presence of the little King of Rome and his attendants; and he was again seen, according to report, a little before the death of Louis XVIII.—this time in the Galerie du Louvre. In 1815, however, much discredit was thrown upon the ghost's existence by the practical joking of some art students attached to Gros's studio at the Louvre. Some of the Louvre apartments had been placed at the disposal of ruined emigrants who had returned to France and found a protectress in the Duchesse d'Angoulême. Among these were two old maiden ladies and a Knight of St. Louis, who were dining together one evening when a "grand diable rogue" came down the chimney and, snatching a

leg of mutton from the table, disappeared with it by the way he came. The incident was reported to the Duchesse, who sought the presence of the King and with tears pouring down her face declared her conviction that some great misfortune was impending. The King laughed at his niece's fears and sent for a chimney-sweeper. A boy who went up the chimney to look for the "diable rogue" did not return. A man was then sent up, but nothing more was seen or heard of him. The greatest excitement reigned in the palace, and at length a fireman undertook to explore the haunted chimney. He returned and explained the mystery. It appeared that the chimney passed by Gros's studio, and that his pupils by making a hole in the wall, were enabled to play these pranks upon illustrious personages. They had made the two sweeps their confederates. But the fireman was not to be bribed.

The genuine ghost made his final appearance in 1871, in the last days of the Commune. A *concierger* at the Louvre, making his accustomed round one night, observed in the Galerie d'Appollon a human form standing against a window, with crossed arms and drooping head, in an attitude of profound affliction. Believing he had surprised a robber, he made toward the intruder, who thereupon disappeared. He tried to persuade himself that his senses had deceived him, but on reaching the Grande Galerie he saw the same figure again, in the same melancholy posture. On being challenged the form vanished. The official then remembered the legend of the *Homme Rouge*, and lost no time in regaining the street. He returned with some of his comrades, but this time the search for the goblin was fruitless, and was cut short by another kind of apparition—a lurid glare in the sky. The Communists had begun their incendiary work, and the next day the flames shot out of every window of the Tuileries.

Béranger has celebrated this Spectre in a poem entitled "The Little Red Man," thus translated by Robert Brough:

WISH I may never move,  
If I haven't done duty as char-woman here,  
Forty years above,  
In the Tuileries Palace, year on year;  
Where—for my sins, no doubt—  
Often I've been put out,  
In the nook where I snooze whenever I can,  
By a visit, at night, from the Little Red Man;  
Saints in heaven who sing,  
Pray for our blessed king!

Just imagine, my dears,  
A little lame devil all dressed in red;  
A hump right up to his ears;  
A horrible squint and a carrotty head;  
A nose all crooked and long;  
A foot with a double prong;  
And a voice—Lord save us! whenever it croaks,  
It's notice to quit to the Tuileries folks.  
Saints in heaven who sing,  
Pray for our blessed king!

I saw him—I mind it well—  
In the terrible year of ninety-two;  
Nobles and priests all fell  
From our excellent king,—'twas a sad to-do!  
Then he came in a blouse,  
Red cap and wooden shoes.  
I was dozing away by the chimney-blaze,  
When he croaked and whistled the Marseillaise.  
Saints in heaven who sing,  
Pray for our blessed king!

I was scrubbing away,  
When he popped up the gutter, my wits to scare;  
He had business on that day  
With the excellent citizen Robespierre.  
Then he was powdered fine,  
And talked like a book divine;  
And (as if at himself) with a laugh so prim,  
To the Being Supreme went humming a hymn.  
Saints in heaven who sing,  
Pray for our blessed king!

I'd forgotten him quite  
(The Terror had driven him out of my head),  
When he appeared one night:  
"The excellent Emperor's doom'd!" I said.  
Of enemies' plumes a crowd  
He wore in a toque, quite proud;  
And sang to a viol—I mind it well—  
Vive Henri Quatre! and Gabrielle.  
Saints in heaven who sing,  
Pray for our blessed king!

Now listen, my dears, and try  
To keep it a secret, if keep you can;  
The last three nights gone by  
Three visits I've had from the Little Red Man!  
Laughing and rubbing his palms,  
Singing cathedral psalms;  
He touches the earth with forehead and nose,  
Then puts on a Jesuit hat and goes.  
Saints in heaven who sing,  
Pray for us our blessed king!



## THE LORELEI.

The Lorelei, Loreley, or Lurley, is a precipitous rock rising some 420 feet above the Rhine, between the town of St. Goar and Oberwesel. The name is generally derived from the German *lauert*, to lie in wait, to listen, and *lei*, old form of *leia*, a rock, and may refer either to its remarkable echo or to the fact that the dangerous whirlpools at its base require caution on the part of the mariner.

As far back as the thirteenth century it was believed that the Nibelungen buried their treasure in these whirlpools, and in the sixteenth and seventeenth centuries spirits were supposed to haunt the rock. But the legend of a siren or undine called the Lorelei, who sits upon it at eventide, combing her golden hair in the sunshine, and by the magic of her voice luring mariners to destruction, is of more modern date. Scherer says it was created by Clemens Brentano, in 1802, in a ballad beginning

Zu Bacherach am Rheine.

But Brentano's Lore Lay was quite another person, with another history, from the Lorelei of the present, who seems to have been an invention of Heinrich Heine, in his well-known ballad. Karl Blind gives this as the genesis of Heine's siren:

"On the banks of the river Main there are *Hulli-steine*, Holda's stones, or hollow stones, on which a fairy form sits at night, bewailing the loss of her betrothed one, who has left her. There she sits, sunk in sorrow, shedding tears over the rock until it is worn down and becomes hollowed out. In another Franconian tale, the bewitching fay sits on a rock in the moonlight, when the bloom of the vine fills the mountains and the valleys with sweet fragrantcy; she is clad in a white, shining garment, pouring forth heart-enthraling songs. The children in those parts of the country are warned not to listen to the seductive voice, but ardently to pray their *pater-noster*, lest they should have to remain with "*Holli*" in the wood until the Day of Judgment. From this legend

Heine took the subject of his Lorelei song, transplanting it from the Main to the Rhine."

Therefore the Lorelei is only one of the multiple forms assumed by the Freia-Holda-Bertha myth (see A. N. and Q., p. 14), and in this form is undoubtedly allied to the classic legend of the Sirens as well as to the Hindu tale of Urvashi, the Sanscrit Bhaki, the frog, and all that cycle of myths which comparative mythologists class together as the *Pschopomp*, and of which Orpheus and the Pied Piper of Hamelin are the most familiar examples.

The wide popularity of Heine's lyric established the Lorelei forever upon the famous rock, and caused a number of floating legends to crystallize about her name. One story relates that the havoc she wrought upon men of all ages by her bewildering arts was so great that at last she was summoned before the tribunal. But her beauty overpowered accusers, lawyers, spectators, and even the archiepiscopal judge, so that she was acquitted by acclamation,—an obvious rehabilitation of the Phryne myth.

Another legend tells how the Pfalzgraf, whose son had perished in a mad attempt to reach the entrancing siren, sent soldiers to capture her, that she might be burned as a witch, and how she stood on the rock smiling while they climbed up the precipitous height, and when they had almost reached her sang an invocation to the river, which rose to meet and receive her, and dashed the men down the rocks. This may be an amplification of Brentano's poetical story which had no trace of supernaturalism,—the tale of a lovely orphan maiden residing in Bacherach who, harassed by the importunities of many lovers, was ordered by the Archbishop of Cologne into retirement until the return of her affianced from the Crusades. She climbed the Lorelei for a parting view of the Rhine, and lo! her lover's boat was discovered at its base. In the joy of mutual recognition prudence was forgotten, the knight's boat was engulfed in the whirlpool, and the maiden with a wild shriek leaped from the rock and sank where the body of her lover had

disappeared. They were afterwards found locked in each other's arms.

Something of the romantic charm of the rock has disappeared since 1861, when it was pierced by a railway tunnel.

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### "LE ROI D'YS."

On May 7, 1888, a new opera with the above title, by Edouard Laro, favorably known as the composer of the ballet of "Namouna," proved a great success. The libretto, which departs widely from the original legend of the submerged city, is as follows:

Rozenn and Margared, the two beloved daughters of the King of Ys, both love a gallant Breton named Mylio, who is supposed to have been lost at sea. Margared, however, is about to wed a rival warrior, Karnac, when Mylio returns and falls into the arms of the gentle Rozenn. Fired by love and jealousy, Margared refuses to marry, and Karnac departs, vowing vengeance. War breaks out. Mylio, with his Bretons, is victorious, and he is promised Rozenn's hand for his bravery. All is going happily, when Margared and Karnac open the sluices which protect Ys from the ocean, and the city is destroyed with half its inhabitants. Mylio slays Karnac, Margared expiates her crime by drowning herself, and Rozenn weds her lover.

The traditionary legend of Is, which has been versified by Brizeux and Villamarqué, and told in prose by Emile Souvestre in "Le Foyer Breton," relates how King Gradlon or Grallon ruled over Cornuailles in the fifth century and made his court at Is. The city was built on a plain below the level of the sea, which was kept out by a strong wall. Gradlon was a godly and pious monarch, but his daughter Dahut was cruel and licentious. She had a high tower constructed wherein she held impious revelry. When she tired of a paramour she simply cast him into a well, and installed a successor. One of these lovers induced her to steal from King Gradlon's neck, while he slept, the silver key that opened the sluice-gates in the wall, and in sheer devilry either

he or she opened the gates and let in the sea. Gradlon was awakened by a voice bidding him rise and flee. He mounted his horse and took Dahut with him (for he loved her in spite of her wickedness) but the raging floods pursued the fugitives, and the voice cried out to Gradlon: "Cast away the demon that is behind thee." Dahut fell into the waters and was drowned, and the sea was stayed at the very spot where she perished. But the city was submerged and lost forever.

Gradlon succeeded in making his escape and established his court at Quimper in Cornuailles.

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### APROPOS OF THE CITY OF IS.

Just lately, says the London *Globe*, on the coast of Brittany, one of those geological discoveries has been made which suggest to the mind periods of time making the longest human life appear but a span and exhibiting processes quite dwarfing the most ambitious human achievements. This is the disclosure, by the displacement of a mass of sand during the last high tides, of a forest that must have been buried for some twenty centuries at least. The situation is just opposite Saint Malo, at the foot of the cliffs of Saint Enogat and Saint Lunaire. The forest is supposed to have once extended from Saint Malo to beyond Mount Saint Michel. This discovery is considered of great scientific interest, as it affords a remarkable illustration of the gradual sinking of the French shore. The progress of this sinking during the last 2000 years is clearly shown in an old map found at the abbey of the Mount Saint Michel. Within no more than seven centuries back as many as seven parishes are said to have disappeared by the subsidences of this region. And in the Bay of Douarnenez there is known to have existed in the fifth century quite a flourishing town called Is, the scene of the famous tragical legend. Even now, at low water, may be seen the old walls of Is, which are called by the inhabitants Mogber Gregghi (wall of the Greek). The people of the country pretend that they can sometimes hear the old



church bells of the submerged city ringing with the motion of the current. French geologists estimate the gradual sinking of the soil of Brittany, Normandy, Artois, Belgium and Holland a not less than 7 feet a century. At this rate it is calculated that in about ten centuries all the channel ports will be destroyed, and Paris itself will become a maritime city. In another ten centuries it is predicted that the French capital itself will have become entirely submerged, excepting, perhaps, that the tops of the Pantheon, of the Arc de Triomphe and some other monuments may be discernible at low water by the people who will then be living.

#### PEACOCK'S FEATHERS.

A superstition, which is especially prevalent among the lower classes of England and America, associates ill-luck with peacock's feathers. To a lesser extent it may also be found in Germany, Italy, France and Spain, and in Mahomedan countries. The reason for its existence in the latter is not far to seek; Mahomedan tradition asserting that the peacock and the snake were both placed at the entrance to Paradise, to give warning of approaching danger, that Eblis, or Satan, seduced them both, and that in consequence they shared his punishment. Did the European superstition come through Saracen sources or is it a popular reminiscence of the classical fable of Argus, the one-hundred-eyed minister of King Osiris, who was turned by Juno into a peacock, the multitudinous eyes being placed in his tail? This legend might readily enough have been associated with the superstition of the evil eye. In the sixteenth century garlands of peacock's feathers were bestowed on liars and cheats, and so the feathers might symbolize an ever-watchful traitor in the house.

Another explanation is that peacock's feathers were anciently used as funeral emblems, and hence could not fail in time to be looked upon as ill-omened. Paracelsus says that "if a peacock cries more than usual and out of time, it foretells the death of some one in that family to whom it doth belong."

#### "THERE'S MANY A SLIP TWIXT THE CUP AND THE LIP."

This proverb occurs in one form or other in the folk-sayings of most European countries, and dates back to classical antiquity. The Latin version, "*Multa cadunt inter calicem supremaque labea*,"—"Many things fall between the cup and the lip"—is found in Laberius, and the Greek in Lycophron, who tells this story of its origin.

Anceus, son of Poseidon and Alta, was a King of the Leleges in Samos, who took especial pleasure in the cultivation of the grape, and prided himself upon his numerous vineyards. In his eagerness he unmercifully overtaxed the slaves who worked there. A seer announced that for his cruelty he would not live to taste the wine from his grapes. The harvest passed safely, and then the wine-making, and Anceus, holding in his hand a cup containing the first ruby drops, mocked at the seer's prophecy. But the prophet replied "many things happen between the cup and the lip." Just then a cry was raised that a wild boar had broken into the vineyard, and the king, setting down his untasted cup, hurried off to direct the chase, but was himself slain by the boar.

#### "DOLCE FAR NIENTE."

This phrase, frequent enough in English literature, does not seem to occur in any Italian author of note. Howells says that he found it current among Neapolitan lazzaroni, but it is not included in any collection of Italian proverbial sayings. There are several Latin expressions from which it may be a more or less remote descendant. Thus

*Nihil agere delectat.* Cicero, "*De Oratore*" 11 ss. 24

*Illud jucundam nil agere.* Pliny's "*Letters*" vii. 9.

*Dulce est desipere.* Horace, "*Odes*."

A writer in the English *Notes and Queries* (5th series, vol. x, p. 448) suggests that the phrase is an incorrect form for "*Il dolce non far niente*,"—or "the amiable man does nothing,"—which, though not

convincing, is possible. The proverbial literature of every country is full of sayings in which amiability is rightly classed among the vices.

### Queries.

142. Is there any truth in the enclosed paragraph, cut from a daily paper? M. J. The paragraph runs as follows:

"The famous song that is sung by all singers of the present day, I am informed, is a mystery as to the author. I was raised on the next farm to James Laurie, Annie Laurie's father. I was personally acquainted with both her and her father, and also with the author of the song. Knowing these facts, I have been requested by my friends to give the public the benefit of my knowledge, which I have consented to do. Annie Laurie was born in 1827, and was about seventeen years old when the incident occurred which gave rise to the song bearing her name.

"James Laurie, Annie's father, was a farmer, who lived and owned a very large farm called Thraglestown, in Dumfriesshire, Scotland. He hired a great deal of help, and among those he employed was a man by the name of Wallace to act as foreman, and while in his employ Mr. Wallace fell in love with Annie Laurie, which fact her father soon learned, and forthwith discharged him. He went to his home, which was in Maxwellton, and was taken sick the very night he reached there, and the next morning, when Annie Laurie heard of it, she came to his bedside and waited on him until he died, and on his death-bed he composed the song entitled 'Annie Laurie.'"

There is no foundation for the above story. "Annie Laurie" was written about 1705 by William Douglass. The heroine of this famous song was the eldest daughter of Sir Robert Laurie, of Maxwellton. She was unsuccessfully wooed by William Douglass, of Fingland, who wrote the words of this song during the progress of his courtship. Douglass was the hero of the popular song, "Willie was a Wanton Wag." Annie Laurie, in 1709,

married James Fergusson, of Craigdarroch, and was the mother of Alexander Fergusson, the hero of Burns's poem, "The Whistle." The air which now accompanies the words of "Annie Laurie" is of comparatively recent origin, and was composed by Lady John Scott. A touching story connected with the song is told in Bayard Taylor's "An Incident in the Camp."

143. Who was Dickens' Dutchman and why was he so-called? U. S.

Dickens' Dutchman was the name popularly given to Charles Langheimer (1807-1884) an incorrigible petty thief, a Saxon by birth, who spent the greater part of his life in the Eastern Penitentiary, in Philadelphia. Dickens visited that institution in 1842, and in his "American Notes" he speaks of the horrors of solitary confinement there, and instances this man as one of the most affecting examples. "I never saw such a picture of forlorn affliction and distress of mind," says Dickens, "my heart bled for him, and when the tears ran down his cheeks and he took one of the visitors aside to ask, with trembling hands nervously clutching at his coat to detain him, whether there was no hope of his dismal sentence being commuted, the spectacle was really too painful to witness." The plain facts of the case however are that Langheim was a consummate hypocrite who found a pleasure in feigning imaginary woes. He might have earned money at his trade as a paper maker, but he could not resist the temptation to steal. As fast as he served out one term and was released, he returned on a fresh conviction. It was even thought that he committed thefts for the express purpose of being sent back to jail, preferring his quarters there to the cold comfort of the outside world. He took advantage of the notoriety conferred upon him by Dickens to turn an honest penny whenever he could. During his last confinement in the Penitentiary he had a box into which visitors dropped a pittance. English tourists always asked for Langheimer's cell and rarely left without slipping a coin into his hand.



144. Who was Comus? I do not find him in Keightley's or other Mythologies.

R. M. D.

Comus in the later mythology of Greece and Rome was the god of revelry and festive mirth. The earliest known mention of this deity is by Philostratus, who in his "Description of Pictures," written at the beginning of the third century, gives some account of a painting in which Comus was represented as a winged youth, flushed and drowsy with wine, feebly grasping a hunting spear in his left hand and an inverted torch in the other. In various bas-reliefs of the later period of classic art, he appears in the company of Silenus, or surrounded by a crowd of nymphs or revelers. Ben Jonson, in his "Pleasure Reconciled to Virtue" paints Comus as the jolly patron of good cheer, fat, hearty and healthy, but in Hendrik Van der Putten's moral allegory of "Comus" the ancient idea is more closely followed and the god is represented as one whose allurements are at once seductive and debasing. Milton who has made the name a famous one in literature through his masque of "Comus" amplifies this conception of the god. He gives him Bacchus and Circe as his parents and endows him with the worst qualities of both. A lover of sensual pleasures like his father, he is a sorcerer like his mother, and possesses a liquor which brutalizes those who drink of it, and an enchanted wand whose touch renders the person immovable.

145. Who was Claude Duval? D. G.

A famous highwayman who was hanged in 1670. He was a Frenchman by birth and came over as valet to the Duke of Richmond, but leaving that nobleman's service to take to the road, he soon became famous for gallantry and for reckless bravery. He once stopped a lady's coach in which there was a booty of four-hundred pounds, took only one hundred, and suffered the fair owner to ransom the rest by dancing a coronato with him on the heath. He was arrested when overcome by wine. Ladies of high rank visited him in prison and with tears in-

terceded for his life. Their prayers might have been successful but for the interference of Judge Morton, who told the King that he would resign his office in case a pardon were granted. After the execution the corpse lay in funeral state until the same judge who had intercepted the mercy of the crown sent officers to disturb the obsequies.

146. Does the top of a carriage wheel move faster than the bottom? If so, explain it.

PROF. H. P. ELY.

Yes. The top is moving in the direction of the wheel's motion of translation, while the bottom is moving in opposition to this motion. A practical demonstration can readily be attained. Take any wheel, or if none is convenient, a silver dollar, mark points at the top and bottom, say A and B, and make a mark at the starting point directly beneath A and B upon whatever surface the wheel or dollar is rolled. Roll the wheel forward a quarter revolution, which brings A and B upon the dividing line between the upper and lower halves of the wheel. It will be seen then that A moves upon a radius equal to the diameter of the circle, and by actual measurement that A has moved a much greater distance and described a greater curve than B, and consequently it must have moved faster. Both points describe cycloidal curves. Now, if another quarter revolution is made, or a half revolution entire, A and B have of course changed places. B is now at the very top of the wheel, while A is at the bottom. It will be found that in the later quarter revolution B has travelled the greater distance and described the greater curve. In an instantaneous photograph of a carriage in rapid motion the spokes at the upper part of the wheel are blurred, while below they show clearly.

147. Who wrote the following and where can I find it?

The conscious water saw its God and blushed.

The line has been attributed to Dryden when a schoolboy at Westminster, and also to "a schoolboy at Eton," unnamed, who was required to make a verse on the

miracle at Cana. It really occurs in a Latin epigram by Richard Crashaw. Here are the Latin lines and a translation by Aaron Hill:

Unde rubor vestris, et non sua purpura, lymphis?  
 Quæ rosa mirantes tam nova mutat aquas?  
 Numen (convivæ) præsens agnoscite Numen;  
 Nympha pudica Deum vidit, et erubuit.

When Christ, at Cana's feast, by power divine,  
 Inspired cold water with the warmth of wine,  
 See! cried they, while in reddening tide it gushed,  
 The bashful stream hath seen its God, and blushed,

It will be seen that Hill's line differs slightly from the familiar quotation, and does not differ for the better. The line in its present form may be found in one of Heber's poems, without either credit or acknowledgment, and he may have first Englished it in this way.

Richard Crashaw, a religious poet of deep and fervid genius, while a Fellow of Porterhouse College, Cambridge, published a volume of Latin poems and epigrams. The date of his birth is not known—he died about the year 1650. Ejected from his Fellowship by the Roundheads, he removed to France and became a Roman Catholic. Cowley was an enthusiastic admirer of his poetry, and through his friendship he obtained the notice of Henrietta Maria, and she recommended him to the dignitaries of the Church in Italy. He was secretary to a cardinal and a canon of the Church of Loretto when he died. His most exquisite composition is "Music's Duel," a translation from the Latin of Strada. This is the contest of a nightingale and a musician. The bird—as Ford says in the "Lover's Melancholy"—

For grief, dropped down upon his lute,  
 Whose sweetness broke her heart.

Cowley wrote one of his most famous poems on the death of Crashaw, commencing with these familiar lines:

Poet and saint! To thee alone are given  
 The two most sacred names of earth and heaven;  
 The hard and rarest union which can be,  
 Next that of Godhead, with humanity.  
 Long did the Muse's banish'd slaves abide,  
 And built vain pyramids to mortal pride,  
 Like Moses thou (though spells and charms with-  
 stand)  
 Hast brought them nobly home back to their holy  
 land.

149. What is the story of Hannah Lightfoot?  
 M. B.

Hannah Lightfoot, "the fair Quakeress," was the niece of a linen-draper named Wheeler, a Quaker, who in the middle of the eighteenth century dwelt in Market Street, St. James's, London. She served in her uncle's shop and in this capacity caught the eye of Prince George (afterwards George III.) in his walks and rides from Leicester House to St. James's Palace, and she soon returned the attentions of such a lover. The Duchess of Kingston is said to have arranged their meeting through a member of a family living in Exter street, Knight's bridge. According to one account Hannah was privately married to the Prince in 1759, in Kew Church; another story gives it as a Mayfair marriage, by Parson Keith, at Curzon Street Chapel, and to this it was added that children were born of the union, of whom a son was sent, when a child, to the Cape of Good Hope, under the name of George Rex. In 1830 there was living in the colony a settler of this name, who was sixty-eight years of age, and bore a striking resemblance to George III. Another version is, that Prince George's intrigue alarming the royal family, it was contrived to marry the fair Quakeress to a young grocer, a former admirer named Axford, of Ludgate Hill. The Prince was inconsolable, and a few weeks after, when Axford was one evening from home, a royal carriage was driven to the door and the lady was hurried into it by the attendants and carried off. Where she was taken to or what became of her was never positively known: it is stated that she died in 1765, and that her death disturbed the royal mind. Axford, broken-hearted, retired into the country. He sought information about his wife at Weymouth and other places, but without effect. He married again and had a family, and died about 1810.

There is a fine portrait of Hannah by Sir Joshua Reynolds at Knole Park, Kent, doubtless painted by order of George III. In the catalogue she is called Mrs. Axford.



### Referred to Correspondents.

150. Will you please give the name of the author of these lines? H. T. M.

"We live not in our moments, nor our years,  
The present we fling from us as the rind  
Of some sweet future, which we after find  
Bitter to taste, or bind it in with fears,  
Watering it beforehand with our tears—  
Vain tears, for that which never may arrive!  
Meanwhile the joy whereby we ought to live,  
Neglected or unheeded disappears.  
Wiser it were to welcome and make ours  
Whate'er of good, though small, the present brings,  
Kind greetings, sunshine, songs of birds and flowers,  
With a child's pure delight in little things—  
And of the griefs unborn, to rest secure,  
Knowing that mercy ever doth endure!"

### Communications.

#### DERIVATION OF NAMES.

Just at this time, when the interests of the country are centered in the Presidential nominations, a few facts as to the derivation of the family names of the candidates will not be amiss. The name Cleveland is a local name, that is one derived from the name of a place. In the case of Cleveland, from a place by that name in Yorkshire, England; a corruption of Cliff-land, so called from its situation in a steep, rocky locality. Thurman is from *Thor*, the Saxon god, and *man*. Its figurative meaning is, one having the strength and wisdom of Thor. Harrison means Henry's son, or Harry's son. It is identical in meaning with Harris and Herries. Morton is a local name, from the parish of Morton, in Nithsdale, Dumfriesshire, Scotland. *Mor*, in the Gallic, signifies big, great, and *ton* is from *dun*, a hill. *Mor-ton*, the big or great hill. H. R.

MASCOT (A. N. and Q., vol. 1, p. 111). Do you know that long before the word Mascot was in use in America, A. T. Stewart was a believer in the superstition that certain persons brought luck? When his establishment was on Broadway and Chambers street, he imagined that a woman who kept an apple stand in front of the place was what would now be called a Mascot, and when he removed to Broadway and Tenth street, he insisted on her following him, in order that his luck might continue. AJAX.

DARK HORSE (A. N. and Q., p. 103). The phrase "dark horse" was first used by Disraeli in one of his early novels, the "Young Duke." This is the paragraph: "The first favorite was never heard of; the second favorite was never seen after the distance post, all the ten-to-ones were in the rear, and a dark horse which had never been thought of rushed past the grand stand in sweeping triumph." This origin of the expression is given by the Chicago *Tribune*, and it occurs to me they should be well posted on the subject just now.

M. B. S.

MARY HAD A LITTLE LAMB (A. N. and Q., vol. 1, p. 106).

The "Mary" of the poem was a Massachusetts girl, and the "lamb" was one of twins, whose mother refused to care for it. It was taken into the house and brought up by the little girl, becoming a great pet. It really "followed her to school," and "made the children laugh." The poem was written by a young man named Rowston, son of a riding-master in Boston, who was fitting himself for Harvard, and was at the school. It consisted of three verses. The author died shortly afterward, but the "lamb" lived many years and came to its death by the horns of an angry cow. R.

127. MARY HAD A LITTLE LAMB (A. N. and Q., vol. 1, p. 106). The author is Mrs. Sarah J. Hale. The poem first appeared in 1835 in "Little Songs for Little Folks," written at the request of Prof. John Mason, a teacher in the primary schools of Boston at that time. (See Godey's Lady's Book for January, 1873.) M. R. S.

127. MARY HAD A LITTLE LAMB (A. N. and Q., vol. 1, p. 106). The following clipping is from an old number of the *American Agriculturist*. S. H.

#### A LAMB AT SCHOOL!

Most of our young readers will be surprised to hear that the well-known nursery song of "Mary Had a Little Lamb" is a true story, and that "Mary" is still living. About seventy years ago she was

a little girl, the daughter of a farmer in Worcester County, Massachusetts. She was very fond of going with her father into the fields to see the sheep, and one day they found a baby-lamb which they thought to be dead. Kind-hearted little Mary, however, lifted it up in her arms, and, as it seemed to breathe, she carried it home, made it a warm bed near the stove, and nursed it tenderly. Great was her delight when, after weeks of careful feeding and watching, her little patient began to grow well and strong, and soon after it was able to run about. It knew its young mistress perfectly, always came at her call, and was happy only when at her side. One day it followed her to the village school, and, not knowing what else to do with it, she put it under her desk and covered it with her shawl. There it stayed until Mary was called up to the teacher's desk to say her lesson, and then the lamb walked quietly after her and the other children burst out laughing. So the teacher had to shut the little girl's pet in the wood-shed until school was out. Soon after this a young student, named John Rollstone, wrote a poem about Mary and her little lamb and presented it to her. The lamb grew to be a sheep and lived for many years, and when at last it died, Mary grieved so much for it that her mother took some of the wool, which was "as white as snow," and knitted a pair of stockings for her, to wear in remembrance of her darling. Some years after the lamb's death, Mrs. Sarah Hill [Hale?], a celebrated woman who wrote books, composed some verses about Mary's lamb and added them to those written by John Rollstone, making the complete poem as we know it.

Mary took such good care of the stockings made of her lamb's fleece, that when she was a grown-up woman she gave one of them to a church fair in Boston. As soon as it became known that the stocking was made from the fleece of "Mary's little lamb," every one wanted a piece of it; so the stocking was unravelled out and the yarn cut into short pieces. Each piece was tied to a card on which "Mary" wrote her full name, and these cards sold

so well that they brought the large sum of one hundred and forty dollars to the Old South Church.

GOLDEN SNOW (A. N. and Q., vol. 1, p. 106). The objection of your contributor, C. L. Pullen, to the explanation offered as to Browning's reference, "The golden snow Jove rained on Rhodes" is well taken. It has, I think, no allusion to the story of Danae, but to the classic myth of Jupiter raining a shower of gold on Rhodes, because of its veneration for his daughter Minerva. Pindar in his seventh Olympic ode supplied Browning with his idea, and even phraseology "golden snow." I refer, of course, to that beautiful ode of the great Greek lyrist in commemoration of the first Olympic victory of the Rhodian boxer, Diagoras, B. C. 464. He represents that the city of Rhodes had piously erected altars to the gods and placed offerings on them, but neglected to light them. Jupiter, instead of punishing them for this forgetfulness, snowed on the city golden snow (*kruseais niphadessi*), using the verb *snow* as equivalent to *shower*, as does Chaucer in the lines,

"Snewed in his hous  
of mete and drynke."

And again, in same ode (line 49) Pindar sings, "he sent gold down from a yellow cloud." Homer (I. C. 11,670) in relating the same fable uses *riches* (*plouton*) for gold. This confirms Fennel's note on the passage that "the story of Zeus raining gold on Rhodes probably arose from the literal interpretation of a metaphorical description of a sudden influx of great wealth." See the "Odes of Pindar translated into English," by E. Myers, M.A., London, 1884, p. 23; Fennel's "Pindar," 1879, p. 55; "Opera Pindari," by Aug. Bolekhius, Tom. 2, p. 171, where the editor says, "*aurea pluvia priscam significat Rhodi opulentium*" (the golden shower signifies the wealth of Rhodes). See also article *Minerva* in Anthon.

On July 4th I re-visited the scene of the spook's appearances, of which I wrote in No. 9. Naturally, I desired to gain



more precise information regarding these, and especially to have an interview with Wash B., the darkey to whom the spook first showed itself. Wash is the fortunate owner of a child that was born with a caul or "veil," which not only insures it against drowning, but enables it to see and converse with spooks with impunity. This elevates Wash into a high authority on spook matters, and he is often consulted thereon. Unfortunately I failed to find him at home, but I had an instructive interview with his wife, and especially with his family, the two oldest members of which are just budding into man and womanhood. They were at first somewhat shy and inclined to be reticent, but an ingeniously suggested doubt on the part of my son-in-law in regard to the verity of the appearances called forth a perfect deluge of evidence. Your space, and my memory, enable me to indicate only a few leading points. An infallible evidence of the presence of a spook is a feeling of heat as it approaches you. If you at the same time perceive a dank smell, suggestive not of sulphur, but of stale tobacco, you are doomed to die within the year. On no account must you speak to a spook or answer it if it addresses you, for this, too, seals your fate. Should it come up from behind or fall behind you, no matter on which side, in walking, you must look towards it only over the left shoulder. Spooks are artful and often malicious, and will sometimes try to gain your right side, and it is now that there is call for caution and conduct. Best in such a case to turn "plumb roun" and pass behind it with your back to it, so as to get it on your left. If you *must* pass before it, do so also with your back turned towards it. If it is persistent in its efforts to get on your right, best take to flight. Wash once escaped from a spook by first taking a leap—I think over the spectre—of fifty feet clear, and then racing off at a rate which no horse in Fairfax County could rival. After a run of over two miles he reached the cabin of an ancient colored female friend, and bursting the frail door from its hinges, rushed in, just in time; for scarcely had they got

the door barricaded and the chimney stopped when the spirit or fiend was heard whining outside and scratching the door in its efforts to enter. The pair sat up till sunrise, when Wash resumed his journey.

By a rigid observance of the above and probably other precautions you may encounter a spook with comparative impunity. I may say, however, that the information was not communicated to me coherently, but in an interjected, fragmentary way, so I may have omitted some provisions. As is the country fashion in the case of a sick friend, every one had some special remedy or antidote to suggest.

I learned, moreover, that when Wash last encountered a spook it took the form, not of a dog with a woman's head, but of a female neighbor some years dead and somewhat of a historical character. He was walking on the Georgetown pike homewards after his day's labors, when the spirit advanced towards him from the fence on the roadside. The ominous feeling of heat at once betrayed its character and Wash, regarding it over his left shoulder, quickly recognized it as the spook of Mrs. Jackson, widow of that Jackson who in 1861 was owner of the Marshall House, Alexandria, and had, on the entrance of the Union troops, the confederate banner flying from his flag-pole. Many of your readers will remember that Colonel Ellsworth ascended the pole and was bringing down the flag when he was shot dead by Jackson, who in turn was riddled by Union bullets. Jackson then owned (as his family still own) a farm whose homestead lies on the opposite side of the pike from Wash's cabin, and, in accordance with Virginia custom, he and his wife were interred close to the old home. The spectre accompanied Wash closely for some three hundred yards till he reached the path leading to his cabin. Here he turned sharply off to the left, while the weird thing, uttering a diabolical laugh, turned equally sharp off towards its long home. Experience, vigilance, and the caul co-operated to disarm it of all potency.

I could add stories galore regarding haunted houses. That of my son-in-law's brother, no intelligent negro will on any account sleep in, and scarcely enter even in daylight except in company of some member of the family. The legend associated with the spook with dog body and woman's head seems to tend to crystallize itself into that of a beautiful slave girl (of course carrying an infant child of her hard-hearted master) fleeing in mid-winter towards the Potomac (which naturally she was about to cross by springing from one to another of the traditional floating ice-hummocks) and here, almost on the banks of the river, overtaken and torn down and devoured by bloodhounds.

Your space, however, will permit me to record only one other blood-curdling experience, and this time that of a white man. Charley B. was one evening some weeks ago down on his bottom, which touches on the Potomac at one of its eeriest reaches. Suddenly he heard a voice call to him from the opposite bank, "Charley!" Luckily Charley (who, by the way, has a boat and occasionally takes persons over) recognized it as that of a neighbor farmer some two years dead, and did not, to the best of his belief, respond. The call was repeated more urgently, "Ho, Charley!" No reply. A third time he heard the cry, "Charley B., ho!" Charley was now thoroughly on his guard and hurried rapidly homeward. Next day he was early at Wash's cabin to consult him regarding the import of the cries. "Did you answer him one word, Charley?" "Not a word." "Fo' shua, Charley?" "For sure." "Then, Charley, it has no power over you, and you needn't have no fears; but if you answered only one word, you are a dead man this very yaa'."

Now, the mischief is that Charley is not certain in his own mind that he did not on the first summons—and before he had clearly recognized the voice as that of his dead neighbor—answer "Well?" He hopes he did not, but he is uneasy. He is an old Mosby man, and is to this day pointed out for his reckless daring, but he

now confronts a peril that exercises him not a little.

I fear I have transgressed the limits of your and your readers' indulgence. Let me close by saying that I myself, since I wrote you formerly, have seen the dog-fiend (Carly-Yew, is it?) and heard its fiendish laugh—saw it with my eyes and heard it with my ears, both wide awake, and for a space did not know what to make of it. Your thousand-dollar riddle-readers may puzzle this out. H.

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#### THE TENTH INSTALMENT.

81. Who was the "Unknown" to whom Merimée addressed his "Lettres à une Inconnue"?
82. Is the Moabite Stone genuine or a forgery?
83. Who was Bishop Hatto?
84. Whence did Shakespeare obtain the character of Titania, the queen of the Fairies?
85. In what island have women been forbidden, and by whom, and is the ban still in force?

A few errata have crept into our list of prize questions: In No. 36, Nicrotis should be Nitocris, under No. 43, "St. Valentine," the reference to Clements "Handbook" should be eliminated. In No. 70, "Old Hurry" should be "Old Harry."



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THE AMERICAN NOTES AND QUERIES offers a prize of FIFTY DOLLARS to any reader or subscriber who will come nearest to a successful answer of the following questions:

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## Notes.

PETER SCHLEMIHL.

The word Schlemihl or Schlemiel is German slang for a thriftless, easy-going fool, and among German Jews, especially, it has acquired wide currency, and is bestowed, as Sidney Lusk tells us, upon a person who never prospers, with whom everything goes wrong. Born under an evil star, or with a leaden spoon in his mouth, he is constitutionally unsuccessful. The Jewish author Kompert says that while other people seize opportunity by the head, the Schlemiel lays hold of them by the foot, and allows them to wriggle and kick themselves loose. Put gold into the hands of your Schlemiel, adds Kompert, it turns to copper. Let him purchase a cask of wine; when he opens the spigot, vinegar gushes out. "Yet, of all mortal men, the Schlemiel is usually the best-natured, the lightest-hearted. A perpetual sunny smile illuminates his face. He seems to regard his sorry destiny as an excellent practical joke, at which, though it be at his own expense, he can laugh as well as another. Calamity is his native element. He is impervious to it. He minds it no more than a salamander minds fire, or a duck water. The Lord shapes the back to the burden. That same careless and irresponsible temperament which is constantly bringing the Schlemiel to grief, enables him to accept it with a shrug. Not but that, once in a while, you may meet a melancholy, even a crabbed and misanthropic Schlemiel; but he will

also be a highly exceptional Schlemiel." ("Mr. Sonnenschein's Inheritance," by Sidney Luska, in *Lippincott's* for May, 1888).

Neither Kompert nor Luska take note of the fact that the word Schlemiel is derived from Adalbert von Chamisso's fantastic story of "Peter Schlemihl," the plot of which runs as follows:

Peter Schlemihl, a poor tailor, who relates his own story, parts with his shadow to a mysterious little man in gray in exchange for an inexhaustible purse. At first this sudden acquisition of boundless wealth fills Peter's soul with exultation. But he soon finds that his shadow had a value he never dreamed of. Wherever he goes, questions as to what has become of it assail him, mingled with dark hints and suspicions. In vain he showers his gold around, in vain he displays an almost regal pomp and splendor, he is avoided by every one, his very servants refuse to live with him; the woman he loves and whom he has contrived for a while to keep in ignorance of his calamity by visiting her in the evening only, on accidentally observing his loss, resolutely rejects the hand she had already accepted, and poor Schlemihl is driven from all human companionship into the solitude of a desert where there are none to mock him. At length one day the little man re-appears and offers to return the shadow at the price of Peter's soul. Peter, in his wretchedness, is on the point of yielding, but luckily asks after a man whom he suspects of having entered into a similar compact. The devil is forced to show him the corpse of this other victim. Peter in horror flings the magic purse into a chasm, and is finally relieved of his tormentor.

Chamisso's story was published in 1813, became immediately popular, and was translated into most modern languages. The English edition, with illustrations by George Cruikshank, is very commonly met with in our grandfather's libraries.

Many attempts have been made to read an allegorical meaning into Schlemihl's story. Some have even seen it in a satire on Napoleon, the shadow typifying the emptiness of his claims as a ruler. Am-

père suggests that "without acting like Schlemihl and pursuing a shadow," we may draw this moral, that in society as at present constituted, virtue, merit, and even fortune are not everything.

"It is not enough that one is rich, something more is wanting to give one mark and consequence in the world; there needs a slight shadowy something, designated by the vague but not insignificant words—specialty, notability, position. To be other than a nobody in society in these days, when men are no longer classed according to rank, one must bear a known name, or have produced a book, or possess some striking accomplishment; one must have the supplementary aid of fashion, or enjoy a celebrity, a notoriety, a distinction, as they phrase it, of one kind or another. This is the indispensable shadow for which the devil sometimes tempts us to sell our souls, and without which we succeed in nothing. The author of 'Peter Schlemihl' is right in concluding that when one has not a shadow, one ought not to go into the sunshine."

But Chamisso himself expressly denied any didactic purpose in the story.

"I have seldom," he says, "any ulterior aim in my poetry; if an anecdote or a word strikes me in a particular manner, I suppose it must have the same effect on others, and I set to work, wrestling laboriously with the language, till the thing comes out distinctly. If by chance I have had a notion to evolve, I am always disappointed with the way in which the thing turns out. It looks flimsy; there is no life in it. 'Schlemihl,' too, came forth in this way. I had lost on a journey my hat, portmanteau, gloves, pocket-handkerchief, and all my movable estate. Fouqué asked me whether I had not also lost my shadow, and we pictured to ourselves the effects of such a disaster. Another time, in turning over the leaves of a book by La Fontaine (I do not know the title), was found a passage in which a very obliging man was described as producing all sorts of things from his pocket in a party, as fast as they were called for; upon this I remarked that, only ask him civilly, the good fellow would no doubt



lug out a coach and horses from his pocket. Here was Schlemihl complete in conception, and as time hung heavy enough on my hands in the country, I began to write. In truth I had no need to read the 'Baron de Feuesté' (Daubigné's philosophical romance), to have picked up all sorts of practical knowledge touching the 'Phainesthai' and the 'Einai.' But it was not my object to embody this knowledge, but to amuse Hitzig's wife and children, whom I looked upon as my public, and so it has come to pass that you and others have laughed over my performance."

In that marvellous mixture of true poetry and noble thought and wild deviltry, "Jehuda ben Halevy," Heine makes a burlesque attempt to trace the origin of the Schlemihl legend. Speaking of the ill-luck of poets, he asserts that it even pursued their patron Apollo:

When he after Daphne seeking  
In the fair nymph's snowy body's  
Stead embraced the laurel only.  
He, the great divine Schlemihl!  
Yes, the glorious Delphic god is  
A Schlemihl, and e'en the laurel  
That so proudly crowns his forehead.  
Is a sign of his Schlemihldom.  
What the word Schlemihl betokens  
Well we know. Long since Chamisso  
Rights of German citizenship  
Gained it (of the word I'm speaking).  
But its origin has ever,  
Like the holy Nile's far sources  
Been unknown. Upon this subject  
Many a night have I been poring.

At last he called on Chamisso at Berlin, to solve the mystery and was referred to the latter's friend and biographer, Hitzig, who had first suggested the name Schlemihl. Hitzig, after some persuasion, told Heine that the Bible legend of Zimri, who, caught in the act of seducing one of the daughters of Canaan, was slain by the spear of Phinehas, was so far false that Phinehas, in his blind haste, struck and killed, not the guilty Zimri, but instead an innocent bystander, Schlemihl ben Zuri Schadday:

He, then, this Schlemihl the First,  
Was the ancestor of all the  
Race Schlemihlian. We're descended  
From Schlemihl ben Zuri Schadday.

Of course, this is mere jesting.

"The tale of Peter Schlemihl," says John Fiske, "belongs to a family of legends which show that a man's shadow has been generally regarded as a sort of spiritual attendant of the body, which under certain circumstances, it may permanently forsake. In strict accordance with this idea, not only in classic languages, but in various barbaric tongues, the word meaning 'shadow' expresses also the *soul* or other self."

He instances the Basutos, who think that if a man walks on the river-bank, a crocodile may see his shadow and draw him in; the Zulus, who hold that a dead body can cast no shadow, etc. Savages are unwilling to have their photographs taken, lest a portion of themselves be carried off. In Aryan folklore, the witches' shadows attend the infernal Sabbath, while their bodies lie at home asleep. Dante in the "Inferno" refers to his living contemporaries whose souls he met in hell, while their bodies walked about the earth, possessed by devils.

In Spain and Germany there are several legends of men who lost their shadows to the devil, differing only from the Schlemihl story in the fact that it was lost to outwit the devil. Thus both in Bröns and in Salamanca, the devil is said to have established schools of magic, on condition that the last to leave the school should become his slave. In both places the last scholar maintained that his shadow, which fell behind him as he crossed the threshold, was the last to leave, and the devil was forced to abide by this reasoning.

In Toledo, also, the devil had a school where the graduating class were made to run through a subterranean hall, the venerable president being entitled to the hindmost if he could catch him. (Hence the origin of our proverb, "the devil catch the hindmost"). Sometimes it happened that he caught only his shadow. Those who lost their shadows made the best magicians, because they had the benefit of a post-graduate course.

In the "Lay of the Last Minstrel" Scott thus speaks of the father of Lady Buccleugh:

Her father was a clerk of fame  
 Of Bethune's line of Picardie:  
 He learned the art that none may name  
 In Padua, far beyond the sea.  
 Men said he changed his mortal frame  
 By feat of magic mystery;  
 For when, in studious mood, he paced  
 St Andrew's cloistered hall,  
 His form no darkening shadow traced  
 Upon the sunny wall.

In his notes to this passage Scott gives the story of the subterranean passage and says in addition, "The shadow of a necromancer is independent of the sun. Glycas informs us that Simon Magus caused his shadow to go before him, making people believe it was an attendant spirit. . . . Sorcerers were often fabled to have given their shadows to the fiend."

So late as the seventeenth century the Scotch general, Thomas Dalryell, popularly known as Tom of Binns, was currently believed to hold communication with the devil, whose favor rendered him impenetrable to musket-balls. But in one of his interviews he excited the fiend's anger and, notwithstanding the alertness of his motions, left his shadow in Satan's clutches.

Chamisso's story was imitated by Hoffman in his "Adventure on St. Sylvester's Eve" where a man loses his mirrored reflection in the glass. Anderson has a story called "The Shadow," in which the shadow detaches itself from the owner and assumes an identity of its own, to the eventual discomfiture of both.

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### "WHO BREAKS, PAYS."

This expression is found among the popular phrases of most European countries. The French "qui casse les verres les paye" suggests that the probable origin of the expression was in taverns. An ancient custom which still lingers in some parts decreed that after the drinking of certain toasts the glasses should be broken to prevent their ever being used again. Those who broke their glasses were expected to settle for them. In Italy, "Chi rompe, paga" is frequently quoted to servants (indeed, is sometimes printed and framed in their quarters) as a warning that any

carelessness with brittle objects will result in a deduction from their wages. John Selden in his *Table-Talk* says, speaking of a wife, "He that will keep a monkey, 'tis fit he should pay for the glasses he breaks."

In English, "to crush a bottle" has been corrupted into "to crack" or "to break a bottle," although crush originated from the Italian *serociare*, meaning merely to decant. "Who breaks, pays" may therefore mean, Who treats, must pay.

Two stories have been told as to the origin of the phrase. Both may be true. Neither, however, is likely to have given birth to the proverb, which is one of those obvious sayings that spring up spontaneously and independently in widely scattered places.

In Fleet Street, not far from Temple Bar and close to a famous resort called "The Devil," was a small drinking-place kept by one Levi Fleischman, and frequented by a more boisterous crowd than the lawyers and literary men who went to "The Devil" for refreshment. No sign adorned the front door until one morning the landlord, after a melancholy survey of his broken glasses and dismembered furniture, nailed up a device roughly imitated from his neighbor's,—St. Dunstan seizing the Devil by the nose,—only the Saint's tongue was elongated till it nearly resembled a spade, and on it was written "Who breaks, pays."

This sign attracted the attention of all Fleet Street, and the legend became a by-word among the wits and lawyers of the day.

The other story is historical.

In 1476 Alfonso V., king of Portugal, visited Paris to seek the aid of Louis XI. in recovering Castile, wrested from him by Prince Ferdinand of Aragon. At that time Laurent Herbelot, a wealthy grocer, had one of the most princely mansions in Paris, and King Louis directed that here his royal visitor should be lodged. A few repairs were needed, and a glazier while putting in a few panes of glass in the ground floor had his basket knocked over by a passer-by, who straightway took to



flight. But the glazier caught up with him. "Stop, my beauty," he cried, "settle your bill with me; who breaks, pays." "How much?" "Fifteen centimes a pane; you broke four." The breaker paid sixty centimes and went on his way. The saying became popular, and was adopted by landlords as a warning to their customers.

### THE KING OF YVETOT.

Béranger's song "Le Roi d'Yvetot" has made this name famous. It appeared in May, 1813, just after Napoleon's disastrous retreat from Moscow, and was at first handed about from hand to hand in manuscript. The satirical contrast of the jolly "roi bon-enfant," whose little kingdom rejoiced in peace and prosperity, with the ambitious and restless Emperor was recognized at once. All France sang "The King of Yvetot." Napoleon was advised by the police to suppress it, but he apparently failed to perceive its sting. That the Bourbons saw and rejoiced in its tendency is evident from the speech of Louis XVIII. when asked in 1815 to reprimand Béranger for disloyal utterances: "We must pardon a great deal to the author of 'The King of Yvetot.'"

The King and the kingdom of Yvetot had, even before Béranger's time, been an occasion for fun among French humorists, though little known outside of France. Yvetot is a little principality of Normandy. In A. D. 525 Gaultier (Walter), the Lord of Yvetot, lost the favor of King Clotaire through malicious slanders of his enemies. After some years of absence, during which he had employed his sword against the enemies of the faith, he returned to Clotaire's court at Soissons, hoping to be restored to favor. It was Good Friday, and the King was at mass. Gaultier entered the cathedral, and was run through the body by his master's sword.

Remorse for the sacrilegious crime gave Clotaire no peace until he had made atonement to Gaultier's son by conferring on him the title of King of Yvetot, and freeing him from dependence on the French crown.

So runs the tradition, but it is probably

false. That there was a King of Yvetot is, however, certain, as allusions to the title are occasionally found in French history. We hear of it in the reign of Louis XI. (1461-1483). Jean Baucher was called "King" under Charles VIII. (1483-1498); Francis I. (1515-1547) addressed the lady of Yvetot as "Queen;" Henry II. (1547-1549) officially recognized the title, and Henry IV. (1589-1610) is known to have exclaimed, "Ventre St. Gris, if I lose the kingdom of France, I wish at least to be King of Yvetot." Authentic records do not trace the title with any certainty earlier than the time of Louis XI., and its origin is still obscure.

When in the sixteenth century the estate passed by marriage into the Du Bellay family, the title was changed to "prince souverain," and even that disappeared in the shipwreck of 1789. The town is now described as consisting of "a street one and a half miles long, a few inhabitants, and a number of empty cisterns."

### THE BRIDGE OF SIGHS.

The Bridge of Sighs, as every one knows, is in Venice. It spans the Rio canal and connects the court-room in the Doge's palace with the state prisons. Prisoners had to pass over it on their way to and from the hall of judgment. The name, which in the original is Ponte dei Sospiri, has been popularly given it through what Howells calls "that opulence of compassion which enables the Italians to pity even rascality in difficulties." It was not built till the end of the sixteenth century, and hence cannot be associated with any romantic episode of history (except the story of Antonio Foscarini), the criminals who passed across it to judgment being mainly murderers, thieves, and such vulgar types.

Byron gave the bridge its world-wide reputation through his famous description in "Childe Harold," and ever since then it has been invested with a certain pathetic interest. Hood borrowed the name and bestowed it on London Bridge in his poem "The Bridge of Sighs." For that London Bridge is meant there can be little

doubt. According to a London guide book there is, to be sure, a small bridge in the St. Katherine Docks which is known as the "Bridge of Sighs," from the number of suicides which occur therefrom, but the name has probably been given it since the appearance of Hood's poem. His description would only apply to one of the great bridges spanning the Thames. London, Waterloo, and Westminster bridges have all been the scenes of many suicides. The narrowness of the arches in the former makes the channel very rapid, an advantage to intending suicides. The famous suicides of Sir William Temple's son in 1689 and of Eustace Budgell in 1737 occurred here. An old London proverb ran "London Bridge was made for wise men to go over and fools to go under."

Stedman, in his "Victorian Poets," speaking of Hood's poem, says: "The tragedy of its stanzas lies at the core of our modern life; the woes of London, the mystery of London Bridge, the spirit of the materials used by Dickens or by Ainsworth in a score of morbid romances—all these are concentrated in this precious lyric, as if by chemic process in the hollow of a ring."

Nevertheless, Walter Thornbury in his "Haunted London," thinks Waterloo Bridge is intended, and he had consulted the younger Tom Hood. One of the competitors in *Lippincott's* prize contest has received a letter from Edmund Yates saying, "Hood's 'Bridge of Sighs' is without doubt Waterloo Bridge."

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#### THE PARROT THAT TAUGHT "NANCY LEE" TO A FOREST.

The *Pall Mall Gazette* is responsible for the statement that "a well-known New Yorker, whose pen and pencil have alike brought him money and reputation," tells the following parrot story. He was fond of knocking about in out-of-the-way quarters of the world, and left ship on the Central American coast with a party of comrades to explore the wilderness. During a cruise of several months the entire ship's company—and a merry crew they were—

had devoted their odd hours to singing to a parrot. The sailors also had lost no opportunities, and taught the bird all the sea-faring lingo, and a few more or less elegant expletives besides. When the artist and his exploring comrades had bidden the bird and the sailors good-bye, they plunged into the heart of the tropical forest. After twenty-eight miles of mortal effort they reached their camping-place for the night. Just as the sun was going down they were startled to hear, in the primeval silence, a familiar voice calling down from the top of a tall palm:

"Avast there, yo, heave, ho!"

It was the ship's parrot. But before they could recover their startled senses the faithful bird, having flown ahead to prepare this unexpected treat for its chums of the voyage, fluttered down to the top of a dead stump near by, and with a shrill call, summoned thousands of the little green paroquets of the country. It is said eleven thousand of them were counted, as they circled around the great grey African oracle on the stump, and finally took their places on the ground in rank upon rank and row after row. The explorers looked on in dumb amazement. When the feathered assemblage became quiet, the ship's parrot burst into the familiar words of "Nancy Lee," and to the inextinguishable laughter of the travelers, the consternation of the rest of the tropical world, and the delight of the festive preceptor, the whole eleven thousand paroquets, with one mighty burst of song, broke into "Nancy Lee."

Now it would be interesting to know the name of the New Yorker who spins this extraordinary yarn.

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#### GOD BLESS THE DUKE OF ARGYLL!

Every reader of Macaulay is familiar with the Highlander's special aptitude for the itch. The finger-posts that line the Highland highroads were ascribed—or said to be ascribed—by the grateful mountaineers to Macallummores anxiety to satisfy their longing for a satisfactory scratch. Hence the benediction on His Grace.



In reality the posts had no such philanthropic origin. After the suppression of Mar's rebellion in 1715-16, it was resolved to open up the Highlands by roads for military purposes. The glens and bleak uplands are liable to be snowed up and the tracks hidden, hence the latter are marked out by finger-posts. The Duke of Argyll was at once the most powerful man in the Highlands and the main support of loyalty, and the posts were—justly or otherwise—credited to him. The whole story is probably a southern sneer at the Highlanders' liability to cutaneous afflictions and their belief in the omnipotent power of their chiefs.

The distich celebrating the making of the roads may be more genuine. It runs:

"Had you seen these roads *before they were made*,  
You would hold up your hands and bless General Wade."

### Queries.

#### 151. What is the Woodhouselee Ghost?

In Scottish folklore, a ghost which is popularly believed to inhabit the old mansion of Woodhouselee, on the Pentland Hills, five miles south of Edinburgh. Miss Fraser-Tytler, whose family occupied the house for many years, gives the following account of the ghost (Burgon's *Life of P. F. Tytler*, 1859): "There was one bedroom in the house which, though of no extraordinary dimensions, was always called the *big* bedroom. Two sides of the walls of this room were covered with very old tapestry representing subjects from Scripture. Near the head of the bed there was a mysterious-looking small and very old door which led into a turret fitted up as a dressing-room. From this small door the ghost was wont to issue. No servant would enter the big bedroom after dusk, and even in daylight they went in pairs. To my aunt's old nurse, who constantly resided in the family, and who with her daughter Betty, the maid (a rosy-looking damsel), took charge of the house during the winter, Lady Anne (the ghost) had frequently appeared. Old Catherine was a singularly interesting looking person in appearance, tall,

pale, and thin, and herself like a gentle spirit from the unseen world. We talked to her often of Lady Anne. 'Deed,' she said, 'I have seen her times out o' number, but I am in no ways fear'd; I ken weel she canna gang beyond her commission; but there's that silly feckless thing Betty, she met her in the lang passage ae night in the winter time, and she had nae a drap o' bluid in her face for a fortnight after. She says Lady Anne would never change her dress.' Sir Walter Scott, we are told, "used to laugh at this 'wee flower,' and hope that Lady Anne would never change her dress." The story of this ghost has a historical interest from its connection with one of the blackest crimes in Scottish history, the murder of Regent Moray by James Hamilton, of Bothwellhaugh. The murder was committed to gratify private revenge as well as for political reasons. Some time before Hamilton had been taken prisoner at the battle of Langside, and condemned to death. But his life had been spared by the Regent, who contented himself with the confiscation of his estates, Woodhouselee, which belonged to Hamilton's wife, was transferred to one of the Regent's favorites, who barbarously turned its mistress naked out of doors, on a cold winter's night, and she was found next morning furiously mad. Popular tradition embellished the story by placing a new-born child in her arms and making her die of the ill-treatment. Her ghost it is that haunts the house. But her real name was Isabella, not Anne.

#### 152. What is the origin of the word Cigar? M. O. W.

The etymology of this word is not to be found in either Worcester or Webster. It is Spanish, of course, and Littré, in his French dictionary, says that it is derived from *cigarra*, the Spanish name for grasshopper. The following etymology recently appeared in the *London Globe*, and seems plausible enough: When the Spaniards first introduced tobacco into Spain from the island of Cuba, in the sixteenth

century, they cultivated the plant in their gardens, which in Spanish are called *cigarrales*. Each grew his tobacco in his *cigarral*, and rolled it up for smoking, as he had learned from the Indians in the West Indies. When one offered a smoke to a friend, he could say, "Es de mi *cigarral*,"—It is from my garden. Soon the expression came to be, "Este *cigarroes* de mi *cigarral*,"—This cigar is from my garden. And from this the word *cigar* spread over the world. The name *cigarral* for garden comes from *cigarra*, a grasshopper, that insect being very common in Spain, and *cigarral* meaning the place where the *cigarra* sings. In this way the word *cigar* comes from *cigarra*, the insect, not because it resembles the body of the grasshopper, but because it was grown in the place it frequents.

153. Why is Australia called the land of inverted order? L. O.

Sidney Smith has given this humorous explanation in his "Essays." "In this remote part of the earth, Nature (having made horses, oxen, ducks, geese, oaks, elms, and all regular and useful productions for the rest of the world) seems determined to have a bit of play, and to amuse herself as she pleases. Accordingly, she makes cherries with the stones on the outside; and a monstrous animal, as tall as a grenadier, with the head of a rabbit, a tail as big as a bed-post, hopping along at the rate of five hops to a mile, with three or four young kangaroos looking out of its false uterus to see what is passing. Then comes a quadruped as big as a large cat, with the eyes, color, and skin of a mole, and the bill and web-feet of a duck—puzzling Dr. Shaw, and rendering the latter half of his life miserable, from his utter inability to determine whether it was a bird or a beast. Add to this a parrot, with the legs of a sea-gull; a skate with the head of a shark; and a bird of such monstrous dimensions that a side bone of it will dine three real carnivorous Englishmen; together with many other productions that agitate Sir Joseph, and fill him with mingled emotions of distress and delight."

## Referred to Correspondents.

154. What was the League of Shoes? L. O.

155. Where was the "Royal Dance of Torches"? L. O.

156. Why does the city of Tokio burn down every seven years? L. O.

157. What is the story of the fig-tree rumine of the Romans? L. O.

158. Why are the inhabitants of Nebraska called "Bug-eaters"? L. O.

159. What is the origin of gate-stealing as a Hallow-e'en custom? L. O.

160. What is the origin of the expression "I don't care a fig"? L. O.

161. Who is the author of the phrase, "to face the music"? L. O.

162. What were the "three fatal disclosures"?

163. Where is the Palace of Palenque? D. B. RUGGLES.

164. Who are the Seven Wise Men of Boston mentioned by Dr. O. W. Holmes in the "Autocrat of the Breakfast Table"?

165. What was the origin of "The Bogardus Kicker" that had a run through the press some years ago?

VERBUM SAP.

166. Locate the international date-line.

167. If a man starts from Philadelphia on Monday noon and travels westward with the sun so that it might be in his meridian all the time, at what point did it change from Monday noon to Tuesday noon? PROF. H. P. ELY.

"—My large gentlewoman, my *Mary Ambree*,  
Had I but seen you, you should have had  
Another bedfellow."

["Fletcher's Scornful Lady."]

"—My daughter will be valiant,  
And prove a very *Mary Ambree*."

["B. Jonson's Tale of a Tub."]

168. Was *Mary Ambree* a real personage? if so, who? If not a real personage to whom, in fiction, is the reference?

C. L. PULLEN.



## Communications.

116. WHITE MILLINER (A. N. and Q., vol. 1, p. 103). The "White Widow's" husband's name was *Richard*, not *Robert* Talbot, for he had the uncomplimentary nickname of "Lying Dick Talbot." His wife's name was Frances Jennings, sister of the Duchess of Marlborough.

E. P.

A CURIOUS FACT. My esteemed friend, De Hervey Scott, formerly of Lancaster, Ohio, but recently of this city, and generally known as "The Author of Pioneer Sketches," incidentally stated a fact which he has carefully noticed for many years, viz: That in all lame or maimed persons, either from loss of limb or any lameness, the defect will be found on the left side, in the proportion of 80 to 85 per cent.

I would be glad to know through NOTES AND QUERIES if others have made similar observations.

M. O. WAGONER,  
Toledo, Ohio.

I have before me a copy of "Alexander Hamilton's observations on certain documents contained in Nos. V and VI of 'The History of the United States for the Year 1796,' in which the charge of speculation against him is fully refuted. Written by himself. Published Philadelphia: John Fenno, 1797."

This pamphlet was as far as possible suppressed by the friends and relatives of Hamilton. Can you throw any light on the next point? By way of frontispiece is found in with this tract an engraving with two portraits, each in a medallion, respectively subscribed "The Subtle Seducer" and "The American Financier." The plate is marked "London: Publish'd by A. Hamilton, Jun'r, Fleet Street, Jan'y 20, 1781." Who are the persons portrayed? The date on the plate is fifteen years earlier than the charge made against Hamilton. "The Subtle Seducer" can hardly be Mrs. "Reynolds" or "Clingham," whichever she really was, as she was not known to Hamilton earlier than 1791, so far as I can ascertain.

T.

138. SCOTLAND'S A-BURNING (A. N. and Q., p. 117). In answer to M. C. L., let me say that in Scotland it was common to say "the heather is on fire," meaning thereby that the clans were excited and on the point of outbreak. The song "Scotland's a-burning" is, I doubt not, a variation of this.

In relation to the note on "The Lord of Burleigh" (A. N. and Q., p. 112) I may mention that in addition to the Scottish pieces cited, there are also the well-known ballad "Lizie Lindsay" (Black's Book of Scottish Ballads, p. 49) and the beautiful and popular dialogue song "Huntingtower." Hundreds of Scotchmen in Philadelphia have heard this song in Caledonian Hall on Pine street, as well as the song (not the ballad) "Lizie Lindsay."

M.

DROIT DES GRÉNOUILLES (vol. 1, pp. 106-119). I write to remind those interested in this question that Dickens makes mention of it in his "Tale of Two Cities," where the dying peasant-boy denounces the nobles.

"You know, Doctor, that it is among the rights of these nobles to harness us common dogs to carts and drive us. \* \* \* You know that it is among their rights to keep us in their grounds all night, quieting the frogs, in order that their noble sleep may not be disturbed. They kept him out in the unwholesome mists at night, and ordered him back into his harness in the day."

ELSIE MARLEY.

ANNIE LAURIE (vol. 1, p. 126). I noticed the other day an explanation of the song of Annie Laurie given by the correspondent of (I think) some western paper. According to this the song was written in the early part of this century on a seventeen-year-old daughter of a burgher of Maxwelltown, a suburb of Dumfries, *whom the writer knew*. This is sheer nonsense. The original song was written by a Mr. Douglas, Laird of Fingland, upon Anne, daughter of Sir Robert Laurie, created first baronet of Maxwelltown in 1685. The estate and mansion-house of Maxwelltown lie some twenty miles northwest of the burgh, and have nothing in common

with it, save the name. The Maxwells were the ruling family in Nithsdale, hence the prevalence of their surname in place-names. Let me add that Maxwelltown is pronounced (and sung) in its native district with the accent on the first syllable—"Max'l-ton braes are bonnie." You may lengthen the *Max* to suit rhythm and music. M.

Critics, writing from his cane-bottomed chair, failed, before he piled up that scaring torrent of criticism, to study the Channing geological tree. He might have noticed that the much-abused author, then under flagellation, was the son of Dr. Walter Channing, and only nephew of the essayist. The greatest guns will sometimes go off at half-cock! J. T.

In your answer to Query 115 (A. N. and Q., vol. 1, p. 95), you state all the facts for which the querist asks, but there are further facts which it might be well to add.

The motto, *Qui pro Domina justitia sequitur*, was selected by Judge Black when he filled the office of Attorney General, and was from an alleged incident in the life of Lord Coke. When he was taken to court to kiss the hand of Queen Elizabeth for his patent, he was introduced as Her Majesty's Attorney General, *Qui pro Domina regina sequitur*. "Nay," said the Queen, "by God's truth it shall not be so; we must change that; he shall be my Attorney General *Qui pro Domina justitia sequitur*: who prosecutes for our Lady Justitia."

"The anecdote," says the *Times*, of Philadelphia, "cannot be found in Coke's Life and Works, and it is shrewdly suspected that it may have originated with Judge Black."

MARCUS LANE.

EDGAR ALLAN POE. Probably no more humorously written review was ever penned than Poe's article (now in the "Literati") on "a Mr. William Ellery Channing," who published a volume of poems in 1843 which failed to meet with Poe's approval. The burden of the prologue and epilogue (if I may be allowed the expression) of the review is a complaint that the poet did not announce on the title-page that "he was not his own father," as by omitting so to do, unwary book-buyers ran a chance of being deluded into buying his volume under the belief that it was a volume by the great essayist, "the William Ellery Channing," published posthumously.

What a pity that the High-priest of

MARY HAD A LITTLE LAMB (vol. 1, pp. 106, 129) The authorship of the poem has been ascribed to various persons, and many romantic stories have been told regarding its composition. To Mrs. Hale's family the Philadelphia *Times* is indebted for the following account of the circumstances which led to its production. In 1827 Dr. Lowell Mason was induced to lend his musical talents to Boston, and while there gave especial attention to the training of children in vocal music, being the first person to introduce singing into the public schools. In order to make these singing-classes attractive, Dr. Mason requested Mrs. Sarah J. Hale and other writers to furnish him with verses suited to the capacity of children, and of a kind to interest them. In response to his request Mrs. Hale, ever ready to lend a hand in any good work, composed a series of little poems for children, which were set to music by Mr. Mason, and sung in the schools of Boston and afterwards throughout the country. Among these was the world-famous "Mary's Lamb," which was founded on an incident of the writer's own childish experience. A farmer's daughter, she had had in her New Hampshire home her own little pet lamb, that followed her wherever she went. Devotedly fond of animals, and making pets of them from her earliest to her latest years, this busy editor and mother of a family turned aside from her pressing cares to write these verses, which have found a sympathetic echo in the hearts of children all over the country. In 1830 the poems thus composed were published in book form under Mrs. Hale's signature, with a number of other songs and rhymes affectionately dedicated to all good children in the United States. M. M. D.



HOOSIER. Apropos of one derivation of this word given in No. 9, I recall the incident that soon after the publication of Eggleston's popular story, "The Hoosier Schoolmaster," in an order for books of a Chicago firm from a town in Wisconsin, appeared this title, "Who's your Schoolmaster?"

FORDHAM.

ABDIEL (vol. 1, p. 102). Will you kindly tell me where one may find information in regard to Milton's Abdiel?

There are no notes on this character in any copy of *Paradise Lost* on which I can lay hands at this time; neither can I come across any article bearing on the subject. I have an indistinct recollection of having read, in what I cannot recall, an account of this seraph, in which he was represented as being well known before Milton's day. In your last number of the A. N. and Q. you say that Wheeler gives this account, but without authority. However, it was not *Wheeler*, but *Webster* on whom I relied.

In the new edition of the "Unabridged" it is positively asserted that Abdiel was a seraph frequently mentioned by the Jewish Cabalists. You know, Mr. Editor, how dear to the American heart is Webster's Unabridged, and you can understand my amazement on finding this wonderful volume so fallible. A writer or compiler of a dictionary may express a preference for some particular mode of pronunciation or orthography, but when it comes to facts, which careful investigation may reach, there should be no blundering.

RAY LE BRUN.

[Masson's notes to his edition of Milton are very good. Wheeler and Webster are in this case identical as Wheeler supplied the list of Noted Names of Fiction in Webster's Dictionary.]

LORD OF BURLEIGH. (Vol. I. p. 112.) Your account differs in some respects from what I have read elsewhere. In English *Notes and Queries* (1st series, 12th volume) appear two communications on this subject, one from Cuthbert Bede, B.A., the other from C. Mansfield Ingleby, both of whom profess to get their authority from persons

living in the neighborhood of Bolas Common, where Mr. Cecil won his "village maiden." According to them, he was not a landscape painter. He assumed the *incognito* of Mr. Jones because he was in debt. He first proposed to a Miss Mansfield, who would have married him if her parents had not objected. They thought him their inferior socially, which is not strange, as he appears from all accounts to have been of boorish manners. When Sarah Hoggins married him, he was not an Earl at all, but plain Mr. Cecil, as his uncle, the Earl, was alive and living at Burleigh House. He lived with his wife several years in Bolas, till his uncle discovered his retreat and invited him to live at Burleigh,—an invitation they both gladly accepted. The "fading" of Sarah was a slow one, as she had three children.

A. B. Q.

EUSTACE THE MONK (vol. 1, p. 102). Will you allow me to refer to "Eustace the Monk"? In the accounts I found, his father was not killed by a Count of Boulogne. In the *Dictionnaire de la Conversation et de la Lecture*, Le Roux de Lincy gives an interesting account of the "Roman d'Eustache le Moine, pirate fameux du treizième Siècle." This "Roman" was first printed in Paris, from a manuscript in the royal library, in 1834, Francisque Michel being the printer. This poem asserts that Eustace, on hearing of his father's murder, appealed for justice to the *Comte de Boulogne*, who not only granted the asked-for aid, but also appointed Eustace one of his bailiffs.

In the *Grand Dictionnaire du XIXe Siècle*, there is a long article on the Monk, from which I will translate the following: "Lambert d'Arches, in his history of the Count of Boulogne, tells us that Eustace was an Seneschal to Renaud, Comte de Boulogne, and was charged by him with the duty of assembling the men-at-arms in the projected war against John Lackland." It was from these authorities I made up my article; but where all is so ancient and legendary, there well may be a third, representing Boulogne as the oppressor, instead of the patron. By the way, one of my chief difficulties in mak-

ing up my articles for you was in deciding how much I might safely *omit*. Knowing the immense amount you would be called upon to read, and supposing you to care chiefly for leading facts, I endeavored to cultivate brevity, and not burden you with what had no direct bearing upon the question. The consequence is I have a large amount of matter on which to fall back for future articles. Your *Pizarro* was a revelation to me; and though I knew the *Jack* and *Jenny* must needs be sturdy British, I could not locate the little rascals.

RAY LE BRUN.

DERIVATION OF NAMES (A. N. and Q., vol. 1, p. 129). Permit me to state that I do not only question, but that I do not at all believe in the derivation of the family name Morton from the parish of Morton, Dumfriesshire, Scotland, and this for the following reasons: First. Morton (as well as Throckmorton) is much more an English than a Scotch name. Of this any one can satisfy himself by turning up a tolerably full biographical dictionary. Second. I am a native of Morton, and I do not remember a family of the name in that or any neighboring parish. I attended the public school there, and there was not a pupil of the name of Morton in it, nor in the larger adjacent school of Wallacehall, Closeburn. Moreover, I was brought up in the central post-office of the district (comprising some ten parishes), and I do not recall the name within the whole delivery. Third. Morton is a comparatively small parish of some two thousand inhabitants, and it is impossible to believe that all the families of the name originated there.

I may further add that I also question your correspondent's derivation of Morton from Gaelic *mor*, great, and *dun*, hill (rather foot). First. Because if this were the true etymology, the form would have been *Dunmore*. Second. Because there is no specially big hill in the parish. It is much more probably from Anglo-Saxon *mor*, a moor, and *ton*, inclosed dwelling town. In Scotland every farm homestead is called a "town," or "farm-town." Scottish song is full of the word in this sense.

Morton means, then, in this sense, "the dwelling on the moor;" and this exactly designs the old castle of Morton, whose ruins still stand in the parish.

I may still further add that the association of the name Harrison with Herries is very doubtful. Herries is a Scotch name and title, e. g., "Maxwell, Baron Herries of Terregles," but this does not seem to have anything to do with Harrison. Guessing etymology is very profitless, and should always, in any case, be proposed only as a guess. H.

### OUR \$1000 PRIZE QUESTIONS.

The series of prize questions was started in our first number (May 5th, 1888.) The list will be completed in our number for October 13th, 1888. The award will be made in our number for December 8, 1888, when

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
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86. What was the truth about Paul Revere's Ride?
87. What and where is Banbury Cross?
88. Whence the name Uncle Sam?
89. What was the legend on which Owen Meredith founded his "Ring of Amasis," and what analogous legends are there?
90. What is the Chiltern Hundreds?

 A few errata have crept into our list of prize questions: In No. 36, Nicrotis should be Nitocris, under No. 43, "St. Valentine," the reference to Clements "Handbook" should be eliminated. In No. 70, "Old Hurry" should be "Old Harry." In No. 79 "Jenkin's Cars" should be "Jenkin's Ears."



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### *Baltimore American.*

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## Notes.

THACKERAY'S CHARACTERS AND THEIR PROTOTYPES.

### II.

One cannot help wondering whether the Miss G. who is mentioned occasionally in Thackeray's "Letters," and who evidently was one of the models from whom he drew the type which he called Blanche Amory, was the same person that Mrs. Carlyle describes. Probably not. The former is said to have been a Miss Blanche Stanley, and the latter Miss Granville, the daughter of Lady Granville. Miss Stanley is undoubtedly alluded to in this paragraph from Thackeray's "Letters:" "Poor little B—, does any one suppose I should be such an idiot as to write verses to her! I never wrote her a line; I once drew a picture in her music book, a caricature of a spoony song, in which I laughed at her, as has been my practice, alas!"

As to Miss G., the first reference occurs in the following passage (p. 49): "At the train whom do you think I found? Miss G., who says she is Blanche Amory, and I think she is Blanche Amory; amiable at times, amusing, clever, and depraved. We talked and persiflated all the way to London, and the idea of her will help me to a good chapter, in which I will make Pendennis and Blanche play at being in love, such a wicked, false, humbugging London love as two blasé London people might act and half deceive themselves that they were in earnest.

That will complete the cycle of Mr. Pen's worldly experiences, and then we will make, or try to make, a good man of him. O, me! we are wicked worldlings, most of us; may God better us and cleanse us!"

Here is a curious little glimpse (p. 71): "At Procter's was not furiously amusing—the eternal G. bores one. Her parents were of course there, the papa with a suspicious looking little order in his button-hole, and a *chevalier d'industrie* air which I can't get over. E. didn't sing, but on the other hand Mrs— did. She was passionate, she was enthusiastic, she was sublime, she was tender. When she had crushed G., who stood by the piano hating her and paying her the most profound compliments, she tripped off on my arm to the cab in waiting."

Dr. Sandwith, who says that Thackeray mentioned to him the original of Blanche Amory, adds that the novelist related how he once travelled with her in a railway carriage and cut his finger. She tore what was apparently a costly cambric handkerchief, and exclaimed, "See what I have sacrificed for you!" but he detected her hiding the common rag which she had torn.

Was this B. or G.—Miss Stanley or Miss Grantley?

Thackeray's "Letters" contain many other passages which give an insight as to the lay figures from whom he modelled his characters. The Fotheringay, for example, who is often looked upon as a portrait of Catherine O'Neill, the great Irish actress, no doubt owed some of her characteristics to the lady whom Thackeray thus describes:

"She is kind, frank, open-handed, not very refined, with a warm outpouring of language, and thinks herself the most feeling creature in the world. The way in which she fascinates some people is quite extraordinary. She affected me by telling me of an old friend of ours in the country—Dr. Portman's daughter indeed, who was a parson in our parts—who died of consumption the other day after leading the purest and saintliest life, and who after she had received the sacrament

read over her friend's letter, and actually died with it on the bed. Her husband adores her; he is an old cavalry colonel of sixty, and the poor fellow away now in India, and yearning after her writes her yards and yards of the most tender, submissive, frantic letters; five or six other men are crazy about her. She trotted them all out, one after another before me last night; not humorously, I mean, nor making fun of them, but complacently, describing their adoration for her and acquiescing in their opinion of herself. Friends, lover, husband, she coaxes them all; and no more cares for them than worthy Miss Fotheringay did. Oh! Becky is a trifle to her; and I am sure I might draw her picture and she would never know in the least that it was herself. I suppose I did not fall in love with her myself because we were brought up together; she was a very simple, generous creature then."

#### KEAN'S FIRST SUCCESS.

Edmund Kean, the greatest of this century's actors, was, when a young man, employed in an extremely humble capacity on the boards. In 1803 he joined a strolling company in Scotland and continued with it for eleven years, at first, at least, as general property man and performer of subordinate parts. The following anecdote relating to this portion of his career I heard, upwards of fifty years ago, from Dr. Mounsey, Thornhill, Dumfriesshire. The company had been acting at Ayr and making very bad business, so that to work their way south to Dumfries it was necessary for them to break up into separate sections. This gave Kean an opportunity of attempting parts for which he felt a calling but from which he had been hitherto debarred. His section reached the village of Thornhill and gave their entertainments in a barn with such properties as they had or could collect. The play for one evening was Mas-singer's "A New Way to Pay Old Debts," and Kean had managed to secure the part of Sir Giles Overreach (afterwards one of his masterpieces). At one portion of the



performance, and when he was in the very whirlwind of passion, he was suddenly interrupted by peal upon peal of uncontrollable laughter. Kean "piled up the agony," and all but tore the passion to tatters in his efforts to subdue the ill-timed merriment. In vain; the cachination waxed only louder. Disgusted, he turned to leave the stage, when the innocent cause of the disorder revealed itself to his eyes. The blanket, or whatever formed the back curtain, had dropped down, and exposed a half-clad member of the troupe painfully laboring to introduce his (or her) legs into a pair of sadly dilapidated silk stockings, whence his feet would insist on escaping through rents in this or that direction. The unconscious earnestness of the robing artist, whose back was towards the house, was too much for Kean also, and he, joining in the general "guffaw," rushed off the stage.

The Doctor used to say that this was the first occasion on which Kean was allowed a leading part, and constituted, therefore, his first real step towards advancement.

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#### "TO TAKE THE CAKE."

This expression—applied to one who does a thing pre-eminently well, or, sarcastically, and more usually, to one who fails conspicuously—undoubtedly had its origin in the negro cake-walks common in the southern states, and not unknown in the northern. The walk usually winds up a ball. Couples, drawn by lot, walk around a cake specially prepared for the occasion, and the umpires award the prize to the couple who, in their opinion, walk most gracefully and are attired with the greatest taste. Hence they are said "to take the cake," an expression which has attained its wide currency through the burlesques in the negro minstrel shows.

Yet the negro cake-walk has respectable ancestry in the mediæval past. Gorard's "Herball" (1633) informs us that "in the springtime are made with the leaves here-of newly sprung up, and with eggs, cakes or tansies, which be pleasant in taste, and good for the stomacke" and a cotem-

porary, speaking of the strictness of the Puritans, says "all games where there is any hazard of loss are strictly forbidden: not so much as a game of football for a tansy." According to Brand, in the Easter season, foot-courses were run in the meadows, the victors carrying off each a cake, given to be run for by some better person in the neighborhood. In Ireland, at Easter and Whitsuntide, the lower classes used to meet and dance for a cake raised on top of a pike decorated with flowers, the prize going to the couple who held out the longest; and in some parts of England a custom prevailed of riding for the bride-cake. "This riding took place when the bride was brought to her new habitation. A pole, 3 or 4 feet high, was erected in front of the house and the cake put on top of it. On the instant that the bride set out from her old home, a company of young men started on horseback, and he who was fortunate enough to reach the pole first and knock the cake down with his stick, received it from the hands of a damsel. This was called 'taking the cake.' The fortunate winner then advanced to meet the bride and her attendants." (Rev. A. Macaulay's "History and Antiquities of Claybrook," 1791.)

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#### THACKERAY'S CHARACTERS.

Two queries are suggested by as many paragraphs in these "Letters."

On pages 122 and 123 Thackeray gives a long account of a visit paid to a friend of twenty years before, now a degenerate clergyman. And ends thus: "I used to worship him for about six months, and now he points a moral and adorns a tale such as it is, in Pendennis. He lives at the Duke of —'s Park at — and wanted me to come and go to the Abbey — Poor old Harry —! and this battered, vulgar man was my idol of youth! My dear old Fitzgerald is always right about men, and said from the first that this was a bad one, and a sham." In what character in Pendennis does he figure?

Again, on page 90, Thackeray says:

"I have been to see the actress, who received us in a yellow satin drawing room, and who told me that she had *trop bon coeur*, and I am ashamed to say that I pitched in still stronger compliments than before, and I dare say she thinks the enormous old Englishman is rapturously in love with her; but she will never see him again, that faithless giant. I am past the age when Fotheringays inflame, but I shall pop her and her boudoir into a book some day, and that will be the end of our transactions."

Did the actress and her boudoir ever make their appearance in a novel?

One of the most interesting results of the Prize Contest just concluded in *Lippincott's Magazine* is the following letter received by one of the competitors from Mrs. Anne Thackeray Ritchie:

"My father scarcely ever put real people into his books, though he of course found suggestions among the people with whom he was thrown. I have always thought that there was something of himself in Warrington. Perhaps the serious part of his nature was vaguely drawn in that character. There was also a little likeness to his friend Edward Fitzgerald, who always lived a very solitary life. When I was a girl the Blanche Amory type was a great deal more common than it is now, and I remember several young ladies who used to sing and laugh and flirt very amusingly, but I am quite sure you will not find anything *definite* anywhere."

On the other hand Mr. Edmund Yates, who was to be sure no friend of Thackeray's, says: "It was a pleasant peculiarity of Mr. Thackeray's to make semi-veiled but unmistakable allusions in his books to persons at the time obnoxious to him." And he instances the fact that during the midst of the unpleasant episode at the Garrick which lost to Yates the friendship of Thackeray, and caused a coolness between Dickens and Thackeray, "Out came the (I think) seventh number of 'The Virginians' casting a wholly irreverent and ridiculous lugged-in-by-the-shoulders allusion to me as young Grubstreet in its pages." "This," Mr.

Yates feelingly adds, "This was generally considered to be hitting below the belt while pretending to fight on the square, and to be unworthy of a man in Thackeray's position." Yates also cites the allusion to "my dear young literary friends George Garbage and Bob Bowstreet." George Garbage was probably another fling at Yates himself. Who was Bob Bowstreet?

In the "Book of Snobs" Captain Shindy was "a close reproduction of Stephen Price, reproducing frequent and well-known phrases," to Mr. Price's intense annoyance.

The Marquis of Farintosh, in the "New-comers" was drawn it is said from the Earl of Hereford.

Becky Sharpe, according to a recent newspaper story, though the story has no apparent foundation, was drawn from Lola Montez.

As to Amelia Osborne, Thackeray himself says in a letter to Mrs. Brookfield, "You know you are only a piece of Amelia, my mother is another half, my poor little wife—*y est pour beaucoup*."

#### THE ORIGINAL SAM WELLER.

Prof. Bayne may be right in saying "The far-famed Sam Weller corresponds to no reality. The Londoner born and bred is apt to be the driest and most uninteresting of beings. All things lost for him the gloss of novelty when he was fifteen years old. He would suit the museum of a *nil admirari* philosopher, as a specimen, shrivelled and adust, of the ultimate result of his principle. But Dickens collected more jokes than all the cabmen in London would utter in a year, and bestowed them upon Sam." Nevertheless, in fiction-writing, it is well known that some trivial thing—a chance remark, an accidental meeting—has started the train of thought which led to a new conception. It is not unlikely that the first idea of Sam Weller came to Charles Dickens through his juvenile reminiscences of Sam Vale the actor. In 1822, when Dickens was ten years old, the musical farce of "The Boarding



House," by Samuels Beazley, was revived at Drury Lane for this comedian. He had already made a provincial reputation in the play as the local militiaman, Simon Spatterdash, a character who indulges freely in whimsical comparisons, e.g. "'Come on,' as the man said to his tight boot," "'I know the world' as the monkey said when he cut off his tail," "'I'm turned Soger,' as the lobster said when he popped his head out of the boiler." "'I'm down upon you,' as the extinguisher said to the rushlight." Having acquired a distinctive reputation in Spatterdash as a propounder of curious comparisons, Vale continued the practice in private life, and the latest "Sam Valerism," as it was called from 1831 to 1836, found ready repetition among theatre goers.

From Sam Vale to Sam Weller is no great leap. But the name Weller had been familiar to Dickens' childhood, through his nurse Mary Weller. And Mr. J. G. R. Hassard tells us that in Dorking,—where the "King's Head tavern" closely resembles Mrs. Weller's "Marquis of Granby" and is reported to be its original, the name of Weller has been known for generations, and mostly as coachmen, flydrivers etc. "There is still an old Weller in the Town, a superannuated post boy." On the other hand a very plausible effort has been made to identify the "Marquis of Granby" with the "Grandy Head" High Street Chatham, which at one time was kept by a Thomas Weller.

#### THE LONDON STONE.

This famous stone, for long ages the most noted land-mark of the ancient city, is now to be seen, reduced to a fragment of about a cubic foot, built into a niche in the outside wall of the church of St. Swithin and St. Mary Bothaw in Cannon St., being visible through a circular opening covered by an iron grating or grille. The fragment thus preserved constitutes a portion of the stone-pillar that was placed in Cannon St., at least a thousand years ago, on what was, before the great fire of

1666, the highest ground in London. After this catastrophe the ground was graded and its level changed. Even before the fire the original stone was much worn away and it was then cased over by a new stone having an aperture at the top through which the venerable relic could be seen. Its site, according to some authorities, marked the middle of the ancient Watling Street. "On the south side of this high street" (Canwick St.), says Stow, "neere unto the chauncell, is pitched upright a great stone called 'London Stone,' fixed in the ground very deep, fastened with bars of iron and otherwise so stronglie set, that if cartes do runn against it through negligence, the wheelles be broken and the stone itself unshaken. The cause why this stone was there set, the very time when, or other memory hereof, is there none; but that the same hath long continued there, is manifest, namely since, or rather before the time of the conquest." Camden considers the stone to have been the great central milliarium or mile-stone of London under the Romans (similar to that in the forum of Rome), from which all British high-roads radiated, and all distances were measured.

In regard to the circumstances under which, and the original purpose with which, the stone was set up, history is silent. The earliest known mention of it is in the Saxon Charters. The MS. gospel-book given to Christ's Church, Canterbury, by Athelstan refers to it as a well-known land-mark. The Chroniclers, speaking of the great fire of London, say it broke out near London Stone, and Fitz-Alwine the first Mayor of London was called the "Draper of London Stone." Even if Camden is right (as he probably is) in saying the Romans used the stone as a milliary there is evidence that the Romans simply made use of a monument that they found already standing. When Sir Christopher Wren changed the grade of the streets after the fire, he found the foundations so extensive that he was convinced the stone must have been once enclosed in or formed part of, some large building. Tradition asserts that

the stone was the altar of the Temple of Diana on which the British Kings took the oath on their accession, being only Kings presumptive till they had laid their hands on this stone. This seems borne out by the fact that Jack Cade, when he entered London in 1450, struck his staff on London Stone and exclaimed: "Now is Mortimer lord of the city . . . and now, henceforward, it shall be treason for any that calls me other than Lord Mortimer." Dryden, too, says:

"Jack Straw at London Stone with all his rout,  
Struck not the city with so loud a shout."

The Stone was regarded as a sort of palladium of the city, having, according to a more remote legend, been brought hither from Troy by Brutus, and with his own hand laid as the foundation of London. An ancient saw ran:

"Tra maen Prydain  
Tra lled Llyndain."

Meaning: "So long as the stone of Brutus is safe, so long will London flourish."

Here proclamations and announcements of importance were wont to be made. In "Pasquil and Marforius" is the command: "Set up this bill on London Stone. Let it be done solemnly with drum and trumpet." And again: "If it please them these dark winter nights to stick uppe their papers upon London Stone."

The stone stood formerly on the south side of Cannon (anciently Canwick) Street, and there remained down till the middle of the 18th century when it was moved to the north side and placed close to the curb. Fifty years later it was condemned as "a nuisance and obstruction," and was saved from destruction only by Thomas Maiden a printer who had it encased in another stone and set back against the wall of St. Swithin's. Being still in the way it was reduced in size and finally placed in the base of the niche where it is still to be seen. It is treated with little respect. A fruit stall is put up in front of it, and the grating that protects it is used to hang twine upon, while paper bags are piled upon

the venerable relic itself, which is begrimed with smoke and dirt.

The stone is of porphyry and geologically identical with the stones of Stonehenge altar.

### Queries.

169. What is the legend of St. George of England and the Dragon? S. H.

The popular legend makes St. George a knight born in Cappadocia in the fourth century, whose virtues were only equalled by his prowess. In search of adventures, he came to Lybia, one of whose cities—Silena—was afflicted by a monster dragon that inhabited an adjoining lake, infecting the air with its breath, devouring flocks and herds, and demanding the child of a citizen to be delivered over to it daily. When it came to the turn of the king's only child—a young and beautiful maiden—St. George happened to be riding past, and seeing the damsel alone and in tears, demanded the cause. She told her woeful tale, when the knight sought to comfort her, saying: "Fear not, I will do battle against the dragon." Then the princess loved him and begged him to flee and not share her fate, while at the same time the waters of the lake gaped and disclosed the monster waiting for its prey. St. George at once sprang to his horse and lowering his lance, charged the loathsome beast with such force that it lay disabled and powerless at his feet. Then the saint bade the princess loose her girdle and bind it about the dragon's neck, and so lead it into the city. When the people saw the "worm" they were terror-stricken, whereupon St. George struck off its head. They thronged around the saintly hero, kissing his hands and robe, while the king embraced him as the savior of his child. The saint preached Christ, and the whole city straightway accepted baptism. A church was reared in his honor and that of Our Lady, from the base of whose altar there flowed a life-giving stream, so that for long years no one died within the walls.

Such is the legend, but history indicates that the saint and martyr lived before the



age of George of Cappadocia, his conflict with the dragon probably symbolizing a contest with a pagan persecutor. He appears in the Calendar of Saints of both the Greek and Catholic churches, having been accepted in France as early as the sixth century. His worship seems, however, to have been first fully developed in Europe by the Crusaders, who ascribed to him their victory at Antioch. The Greek acts of his martyrdom fix the date of his death as under the persecution of Diocletian, who reigned from 284 to 305. The legend almost surely confuses the two characters and combines them into one.

The popularity of St. George in England dates from the time of Richard Coeur-de-Lion, who is said to have successfully invoked his aid in the Crusades. At the council of Oxford in 1222 it was ordered that his feast should be kept as a national festival, but it was not until the time of Edward III that he was made patron of the kingdom.

170. Will you please give me the origin and derivation of the word "Boodle"?

H. R.

It is probably derived from the old English word *bottel*, a bunch, or a bundle, as a *bottel* of straw. "The whole kit and boodle of them" is a New England expression in common use, and the word in this sense means the *whole lot*. Latterly *boodle* has come to be somewhat synonymous with the word *pile*, a term in use at the gaming table, and signifying a quantity of money. In the gaming sense when a man has "lost his boodle," he has lost his pile or *whole lot* of money, whatever amount he happened to have with him. The word may be an anglicized form of the German word *beutel* a purse, and in a figurative sense, money.

171. Can you tell me whence comes the expression "To pour oil upon the troubled waters"?

The origin of the expression is lost in obscurity, but the following is perhaps the earliest historical account of the employment of oil upon stormy waters. The Ven-

erable Bede in his "Ecclesiastical History" (731 A.D.) tells of a priest called Vtta who was sent into Kent to fetch Eanfleda, King Edwine's daughter, who was to be married to King Oswirra. He was to go by land, but return by water. Before his departure Vtta visited Bishop Aidan, who had the reputation of performing miracles, and besought his prayers for a prosperous journey. The bishop blessed him, and, predicting for his return a great tempest and a contrary wind that should rise suddenly, gave him a pot of oil, saying, "Remember that you cast into sea this oyle that I give you, and anon, the winds being laied, comfortable fayer weather shall ensue on the sea, which shall send you againe with as pleasaunt a passage as you have wished."

The tempest came as predicted. The sailors essayed to cast anchor, but in vain; the water began to fill the ship, and "nothing but present death was looked for." At the near approach of death came the thought of the bishop and the pot of oil. Taking it in his hand, the priest cast of the oil into the sea, when, as if by magic, it became quiet and calm, and the ship was delivered.

Bede declares that he had it from "a very creditable man, a priest of our church, Cymmund by name, who saied that he had hearde it of Vtta, the priest in whom the miracle was wrought."

Modern experiments have demonstrated that this was no miracle, and the scene no doubt occurred.

172. Mr. Charles L. Eastlake, architect, Fellow of the Royal Institute of British Architects, published "Hints on Household Taste," in 1868. The author, as I understand, is now keeper of the National Gallery, London, in succession to Sir Charles Eastlake, the well-known painter, and president of the Royal Academy. Is Mr. C. L. Eastlake any and what relation to Sir Charles? When was he born, and where can I find a biographical account of him? Some of the ordinary biographical dictionaries mention that Sir Charles married late in life and died without children. None mention Mr. C. L. Eastlake.

173. To what poet does Tennyson refer in the opening lines of "In Memoriam"?

"I hold it truth, with him who sings  
To one clear harp in divers tones,  
That men may rise on stepping-stones  
Of their dead selves to higher things."

S. J.

Goethe. Mr. Alfred Gatty, author of "A Key to In Memoriam," settled this point some months ago in the English *Notes and Queries*. Mr. Gatty says: "The poet alluded to in the first stanza of 'In Memoriam' is Goethe. I know this from Lord Tennyson himself, although he could not identify the passage, and when I submitted to him a small work of mine on his marvelous poem he wrote, 'It is Goethe's creed' on this very passage."

Longfellow has often been named, from the similarity of Tennyson's lines with this stanza in the former's "Ladder of St. Augustine:"

"St. Augustine, well hast thou said  
That of our vices we may frame  
A ladder, if we will but tread  
Beneath our feet each deed of shame."

But Longfellow's poem was written after Tennyson's. Longfellow gives credit, moreover, to St. Augustine for the thought which he versifies. A writer in the London *Times* recently suggested that Goethe, if Tennyson in fact referred to him, must have plagiarized from St. Augustine. Whereupon another scholar wrote to say that the same figure is found in an ancient Sanskrit book, from which he makes a literal translation:

"By their own deeds men ascend, and by their  
own deeds men do fall;  
Like the diggers of a well, and like the builders  
of a wall."

All this proves a general identity of thought, but it does not prove that St. Augustine borrowed from the Sanskrit or that Goethe was indebted to Augustine. These fine expressions occur naturally to different poets, just as the gold which is found in the sands of California is identical with the gold of India or of Africa, although the place of its origin is on the other side of the world.

174. I observe that your interesting and instructive publication occupies itself occasionally in investigating the originals of noted characters in fiction. I have heard that Scott's Rebecca in *Ivanhoe* was suggested to him by Washington Irving's description of an amiable and lovely Jewess, a native of Philadelphia. Please say if this is so and oblige your constant reader,  
A PHILADELPHIAN.

It is as our correspondent has been informed. Irving came to Abbotsford in 1817 bearing a letter of introduction from the poet Campbell, (who was aware of Sir Walter's high appreciation of Irving's genius), and spent there, he tells us, some of the most delightful days of his life. During one of their conversations Irving spoke of his friend, Rebecca Gratz, a member of an honorable Jewish Philadelphia family, born in this city in 1781, and distinguished as much for her devotion to her faith, her charity, and real worth, as for her beauty. Scott was deeply impressed and conceived the idea of embodying her in one of his works. This purpose he carried out in *Ivanhoe*. When the book appeared in December 1819, he sent the first copy to Irving, and in the letter accompanying it asked: "How do you like your Rebecca? Does the Rebecca I have pictured compare well with the pattern given?"

Miss Gratz ended a noble life in August, 1869, at the venerable age of 88. Can any of our readers indicate her burying-place?

175. Who is the author of the proverb "Poeta nascitur, non fit?" J. H. W.

The proverb as it stands cannot be traced to any author, but expressions similar to it may be found in Pindar, Cicero, Quintilian and other classic writers. Its first appearance as a proverb is probably in Caelius Rhodiginus, (A.D. 1450-1525) *Lectiones Antiquae*, VII. The heading of chapter IV is: "An poeta nascatur, orator fiat," etc., and in the course of this chapter occurs: "Vulgo certe jactatur, nasci poetam, oratorem fieri."



## Referred to Correspondents.

176. In the *Biographie Universelle* the author of the *Description of New Sweden* (Pennsylvania) published at Stockholm in 1702 is given as "Th. Campanius, a Swedish Savant of the 17th century."

In a copy of that interesting volume which I have open before me the name on the title-page is "Thomas Campanius Holm," and the preface is signed "Thomas C. Holm." It is suggested to me that Holm is a descriptive addendum merely. If so, then how account for the following signatures on the plate, viz: "T. C. H."—"Th. C. H."—"Th. Campanius Holm,"—and most remarkable of all, if Holm is descriptive only "Th. C. Holm," sculp. Holmid, No. 1702."

When and why was the name Holm dropped in cataloguing this artists "New Sweden?" Was it correctly dropped?

It must not be forgotten that Holm is an honored artistic name in Sweden e. g. Carl Holm the painter and etcher (1804-1846) and Rosalie Holm (1807-1873).

DUBITANS.

177. Which theory is correct about the moonstone now so fashionable? Is it lucky, and if so, why? Or is it, like opals, unlucky for its wearer and owner?

ELSIE MARLEY.

178. Are the statutes of England, or the acts now passed by Parliament, printed without punctuation-marks of any kind?

MARY H. CURRAN.

179. Who was the monk Basle of whom Emerson relates a legend in his essay on "Behavior," in "Conduct of life?"

How many pupils attended the school of Socrates, and of Plato?

Author of the poem "I shall be satisfied?"

Who was the White Pilgrim of the Nile?"

Who calls health "the salt of life, that gives it all its relish?"

Where can a statement be found of the comparative losses in ancient and modern battles?

## Communications.

By HOOK OR BY CROOK. (Vol, 1, p. 107.)—I agree with your correspondent J. M. that this saying owes its popularity largely to its rhyming or assonant quality. His explanation of its import is right so far as it goes but is not, I think, exhaustive. In old prints of the infernal regions we see the devils armed with "hooks" by which they are dragging their victims into the flames. The "crook" is, of course, the emblem of the Good Shepherd. Does the phrase, then, not properly mean to catch by any means—foul or fair?

The stage of civilization in which saws and proverbs have their origin has a predilection for assonance or alliteration or other dainty device by which they are fixed on the memory. I append a few such rhyming aphorisms from several tongues.

## ENGLISH.

Light purse; heavy curse.

Plenty makes dainty.

Many a little make a mickle.

When the cat's away the mice play.

Who dainties love, shall beggars prove.

A child and a chicken must aye be picking.

He who will thrive must rise at five:

He who has thriven may lie till seven.

If you trust before you try  
You may rue before you die.

Buy land, you buy stones:

Buy fish you buy bones.

(You must take the bad with the good.)

A honnie bride is soon buskèd.

A short horse is soon whiskèd.

When Adam delv'd &c.

Early to bed, early to rise, &c.

He that by the plough would thrive, &c.

Waste meat, waste malt;

Waste everything but salt.

Red sky in morning's the shepherd's warning;

Red sky at night, the shepherd's delight.

## FRENCH.

A bon chat, bon rat.

A méchant chien, court lien.

(A short chain to a vicious dog).

Ami de table est variable.

(A table friend is unreliable).

Argent reçu, le bras rompu.

(A workman's arm is broken so soon as he receives his wages).

Bonjour lunette; adieu fillettes.  
(Good morning spectacles; good-bye girls).

## ITALIAN.

Abbiamo pur fiorini che troveremo cugini.  
(Let us have florins, we will find cousins).  
Chi da de' pari, ha de' cari.  
(He who has loaves has dogs).  
Cuor forte rompe cattiva sorte.  
(A stout heart conquers ill-fortune).

## SPANISH.

El hombre necesitado cada año apedreado.  
(The poor man's crop is destroyed every year).  
El hombre propone; y Dios dispone.  
El conejo ido, el consejo venido.  
(When enemy has escaped then comes counsel).

## PORTUGUESE.

Asno, que tem fome cardos come.  
(The hungry ass eats thistles).  
Barba remolhada, meia rapada.  
(A beard lathered is half shaven. A begun  
turtur is half ended).  
Bem perdido, he conhecido.  
(A good thing is known after it is lost).

## GERMAN.

Andere städtchen, andere mädchen.  
(Other towns, other girls).  
Wer nicht kann fechten, gewinnt nichts im  
rechten.  
(Who cannot fight wins nothing by right).  
Anfang und Ende reichen einander die Hände.  
(Beginning and end, shake hands).  
Zwei Weiber in einem Haus;  
Zwei Katzen und eine Maus.  
(Two women in one house; two cats and one  
mouse).

## DUTCH.

Raad vor daad.  
(Counsel before action).  
Rust maakt roest.  
(Rest makes rust).  
Als de man well wint, de vrow wel spint.  
(When the man earns well, the wife spins well).

TOM SAWYER.

"BOSTON STUMP." (Vol. 1, p. 117).—"Boston Stump" is the tower of St. Botolph's Church, Boston, Lincolnshire, England—the "Brides of Enderby" church. Rimmer, in "Our Old Country Towns," says "The tower is generally called 'Boston Stump,' though why so graceful and tall a structure should be called so, is not at first clear, but the stem of a pollard tree would make the proportions of a high tower, and as a vessel

approaches through Boston Deep's, it has in a mist or in twilight very much the appearance of a stem—called a stump there—rising high above the flat lands. It was intended, indeed, as a landmark for mariners, and in its graceful lantern a beacon-fire used to be lit at night.

C. M. H.

DUMAS AND JULES VERNE. A running pen is a useful possession, but how if it runs away with you. You may remember Jules Verne's currens calamus when at the close of his "Round the World in Eighty Days" he glowingly describes his hero dashing to the post of victory in a cab and reaching his club, the proud winner of the bet that he would circle the world in 80 days, just as all the clocks in London, from every "steeple, pealed forth ten minutes to ten." Well did the translator remark, that this was an idiosyncrasy on the part of the clocks never before noticed in London.

In like more-haste-and-less-speed manner, Dumas in the opening of his great novel "Monte Cristo" in describing the arrival at the port of Marseilles of the good ship "Pharaon," states that at the cry from Dante's "All ready to drop anchor, all hands obeyed. At the same moment the *eight or ten seamen* who composed the crew sprang some to the main sheets, others to the braces, others to the halliards, others to the jib-ropes, and others to the top-sail trails."

CURIOUS.

KING COLE (vol. 1, p. 113).—In your article the statement is made that he built the walls of Colchester, and that the town was named for him. A writer in the Britannica differs from this. He identifies Colchester with the old Roman city of Camulodunum, and says that on the arrival of the Saxons this old name gave place to that of Colneceastor, or the Castrum on the Colne, which is still preserved in the present modification. He also asserts that the walls were erected by the Romans, and cites them as one of the noblest specimens of Roman architecture on the island.

W. H. B.



MARY AMBREE (vol. 1, p. 140).—The ballad of "Mary Ambree" may be found in "Percy's Reliques" Book 2d, ballad 19, (ed. of 1860) commencing—

"When captaines couragious whom death could  
not daunte,  
Did march to the seige of the city of Gaunt;  
They mustered their solders by two and by  
three,

And the foremost in battle was *Mary Ambree*."

In 1584 the Spaniards recovered from the Hollanders many of their strongholds, among them the city of Ghent then called by the English "Gaunt." The Dutch endeavored to recover them with the assistance of English volunteers, which event probably gave rise to the ballad. "Mary Ambree" is *not* mentioned as an historical character, but is quite famous among the poets. Ben Jonson calls any remarkable virago by that name. She is mentioned in his *Epicaene*, act 4, sc. 2; Tale of the Tub, act 4, sc. 4, and in the "Fortunate Isles." Butler alludes to her in *Hudibras* p. 1, chap. 3, verse 365.

"A bold virago stout and tall

As Joan of France or English Mall.

The ballad is printed from a black letter copy in the Pepys Collection.

M. C. SPENCE.

A PERFECT BRICK, (vol. 1, pp. 52, 95).—The story at p. 95 in this connection reminds me of a weekly evening prayer meeting in a strong church in an eastern city. One evening one of the members who was not considered of very sound mind felt called upon to make some remarks, and did so, winding them up by telling what the church should be, as follows: "The church should be like a building, one brick upon another, every man a brick, and every woman too."

The solemnity of that meeting was sadly disturbed. It strikes me this is worthy of preservation in your brick pile.

T. H. SMITH.

THY NIGHT IS DARK, etc. (Vol 1, p. 106).—Anna Matlack, now wife of Wm. T. Richards, the artist, wrote the poem beginning:

"Thy night is dark, behold the shade is deeper,  
In that lone garden of Gethsemane."

M. A. ALBERTSON.

181. TRAVELLING WESTWARD. (Vol. 1, p. 140).—The traveller from Philadelphia going around the world westward with the day would, on reaching the 180° degree of longitude (which is the antipodes of Greenwich, whence all longitude and latitude are reckoned), have to change his date forward one complete day. Thus if he left Philadelphia on the fourth day of July and travelled so as to keep the sun at his meridian all the time, he would, on reaching this point, leave the fourth and go into the fifth day of July.

Our calendar day begins there and comes westward over Asia and Europe to us; past us it goes on over the Pacific Ocean to the Sandwich Islands and thence to its birth-place where it dies; but, Phoenix-like, from its death springs the new day and takes its bright course westward.

BAILEY, JR.

DOLCE FAR NIENTE., (vol. 1, p. 125).—"Nihil agere delectat," does not occur in Cicero De Oratore, 11, ss. 24.

Horace's "Dulce est desipere" is not an exactly parallel quotation. The full line is, "Dulce est desipere in loco," which means simply it is sweet to revel—to play the fool—on proper occasions.

A. B. Q.

BUG-EATERS (Vol. 1, p. 140).—The term is applied derisively to inhabitants of Nebraska by travellers on account of the poverty-stricken appearance of many parts of the State. If one living there were to refuse to eat bugs he would, like Polonius, soon be "not where he eats but where he is eaten."

A. B. Q.

CITY OF TOKIO (Vol. 1, p. 140).—This city burns down every seven years for the same reason that a fish weighing (say) five pounds adds nothing to the weight of a bucket of water if put into it alive. The city of Tokio does *not* burn down every seven years.

A. B. Q.

130. (A. N. & Q., p. 106).—"Man has his will, but woman has her way," is by Oliver Wendell Holmes, and will be found in the "Prologue to the Autocrat of the Breakfast Table."

M. R. SILSBY.

RED HAIR (vol. 1, pp. 29, 47).—George Ebers, the Egyptologist, says: "Red-haired men were Typhonic. Red was the color of Seth and Typhon, the evil principle."

FORDHAM.

ANNIE LAURIE.—(Vol. 1, p. 126).—If you do not think enough has been already made of the subject will you permit one who really knows something about it to have a say? The writer of the paragraph which gave rise to the discussion says he was raised on a farm next to that on which Annie was born, and was personally acquainted with both her and her father. He goes on to specify that *James Laurie*, Annie's father lived at and *owned* the very large farm of *Thragleston, Dumfries-shire*. And in this brief sentence there are just about as many errors as it could be made to contain. Mr. Laurie's name was not *James* but *Thomas*; he did not *own* the farm but *rented* it; it is *not* in *Dumfries-shire* but in the *Stewartry of Kirkcudbright*; and lastly it was *not* called *Thragleston* but *Terreglestown*—i.e. the "town" or farm-homestead of *Terregles (terre eglise, terra Ecclesiæ)* the land of the church. These lands, it is interesting to note, are still in the hands of the *Maxwell* family (the leading Catholic family in Scotland) one main branch of which is represented by *Maxwell, Baron Herries of Terregles*.

Undoubtedly these lands once included *Maxwelltown* estate, mansion-house, and "braes," but these passed, at least two centuries ago, into the hands of the *Lauries*.

I think it quite likely, if *Thomas Laurie* had a daughter named *Annie*, that the boys would address her sportively as the "*Bonnie Annie*" of the old song, but her home, *Terreglestown*, is not within 15 or 16 miles of *Maxwelltown* braes, and, excepting for the accident of name she was in no way associated with the lay.

CENSOR.

#### OUR \$1000 PRIZE QUESTIONS.

The series of prize questions was started in our first number (May 5th, 1888.) The list will be completed in our number for

October 13th, 1888. The award will be made in our number for December 8, 1888, when

ONE THOUSAND DOLLARS

will be distributed as follows:

For the best, fullest and completest answers,	\$500.00
For the second-best,	250.00
For the third-best,	125.00
For the fourth-best,	75.00
For the fifth-best,	50.00

Full particulars of the terms of the contest will be found in our back numbers.

#### THE TWELFTH INSTALMENT.

91. What do legend and history tell of the building of the Cathedral of Cologne?
92. Whence the song of "Yankee Doodle"—both the words and music?
93. Whence the expression, "My Eye and Betty Martin"?
94. What is the Hangman's Stone?
65. Who wrote "The Last Man" and what famous controversy did it occasion?

We have frequently felt aggrieved because a newspaper here and there has published an answer (more or less incorrect) to this or that Prize Quotation in our list. Whenever we have remonstrated we have been told that the answers had been published innocently and inadvertently. We know this explanation to be true, because, lo and behold! in our tenth number we ourselves innocently and inadvertently answered a correspondent who wished information on one of our own questions—*Browning's Lost Leader*.

Now that the mischief is done, however, the question will have to remain, and any additional information of value will be gladly received from competitors.

A few errata have crept into our list of prize questions: In No. 36, *Nicrotis* should be *Nitocris*, under No. 43, "*St. Valentine*," the reference to *Clements* "*Handbook*" should be eliminated. In No. 70, "*Old Hurry*" should be "*Old Harry*." In No. 79 "*Jenkin's Cars*" should be "*Jenkin's Ears*."



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FOR

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## Notes.

WAKEFIELD.

One of the best known of Hawthorne's Twice Told Tales is the story with the above title. "'Wakefield'" says Poe, "is remarkable for the skill with which an old idea—a well-known incident—is worked up or discussed. A man of whims conceives the purpose of quitting his wife and residing *incognito* for twenty years in her immediate neighborhood. Something of this kind actually happened in London. The force of Mr. Hawthorne's tale lies in the analysis of the motives which must or might have impelled the husband to such folly in the first instance, with the possible causes of his perseverance. Upon this thesis a sketch of singular power has been constructed."

Hawthorne commences his tale by saying that "in some old magazine or newspaper" he had read the anecdote upon which he based his story. The anecdote was originally published in Dr. King's "Anecdotes Personal and Political" and runs as follows:

"About the year 1706, I knew one Mr. Howe, a sensible, well-natured man, possessed of an estate of £700 or £800 a year, married to a Miss Mallet, agreeable in her person and manners, who proved to be a good wife. After seven or eight years of married life, he one morning rose very early, and told his wife that he was obliged to go to the Tower on important business. At noon she received a note

from him, saying, he was under the necessity of going to Holland, and would be absent about a month. He remained away seventeen years, and in that time she neither heard from or of him. The evening before his return, while she was supping with some friends, a note was handed to her, without any signature, asking her to meet the writer next evening in the Birdcage Walk, in St. James' Park. She tossed the note to her brother-in-law, Dr. Rose, laughing, 'You see, brother, as old as I am, I have a gallant.' Rose declared it was Howe's writing, which amazed the company, and Mrs. Howe fainted. However, next evening, the whole company repaired to the appointed spot, and in a few moments Howe appeared, greeted his friends, embraced his wife, and went home with them. They lived happily together until the end of their union. When Howe left his wife, they were living on Jermyn Street, and he took lodgings not far off, in a small street near Westminster, disguising himself in a black wig. When his wife removed, he made the acquaintance of one Salt, a corn-handler, whose house was very near hers, and usually dined with him once or twice a week, when he could look into the dining-room and see where she sat and received her friends. He had also the singular satisfaction of having his own wife recommended to him as a suitable person, Salt thinking him a bachelor. The last seven years he attended St. James' Church, when from Salt's pew he could watch his wife. He never would confess why he left his home, and was probably ashamed of the act. His two children died during his absence." Dr. Rose said that he did not believe he would ever have returned, had not his money, £1000 or £2000, been exhausted, but King declared that he frequently saw him, and always heard him utter the most lover-like sentiments, and behave in the most devoted manner to his wife.

The monkish legend of St. Alexis bears so striking a resemblance to this story of Mr. Howe or Wakefield that a comparative mythologist acquainted only with the stories and not with the attendant

facts would undoubtedly look upon the one as a modernization of the other.

St. Alexis, was the son of Euphemius, a distinguished Roman in the time of the Emperor Honorius. He married a noble virgin named Adriatica. During the wedding festivities his eye chanced to fall upon a taper that was burning near him. "Bright as that taper is," he thought, "it will soon burn itself to nothingness. Even so with human life, old and young must go down to the grave."

So struck was he with the transitoriness of all earthly things that he took off the golden ring of betrothal, returned it to his bride, bade her a last farewell, and telling no one of his purpose set sail for Mesopotamia. There, clad in sack cloth and ashes, and subsisting on the alms of the faithful he dwelt for many years under the porch of a church. At the end of that time the image of the Virgin in the church spoke and said, "Let the man of God enter here, for he is worthy of the kingdom of heaven."

And as they knew not whom she meant she added, "I speak of him who is seated under the porch."

The sexton made Alexis enter the church and the people looked upon him with great veneration. But Alexis fearing for his humility fled and embarked for Tarsus.

Storms drove him back to his own country. He was so worn and emaciated that he could no longer be recognized, therefore he went to his father's house and begged that he might live upon his charity. Euphemius, not knowing him, thought upon his son, that he too might be poor and needy and ordered that the stranger should be provided for. But the servants ill-treated him and only allowed him to live in a hole under the steps.

Day after day Alexis knelt at the door of the church where his father, mother, and bride performed their orisons, but he did not make himself known. He even conversed with Adriatica, told her he knew Alexis, spoke of his constancy and truth, and assured her that he still



remembered his bride and the ring he had given her, but that he had sacrificed all for eternal life.

At length, feeling his end approaching, Alexis wrote his story out on a piece of parchment, and lay down upon the church steps to die. As he drew his last breath all the bells rang forth a solemn peal, the people rushed to the church, and beheld the lifeless corpse stretched at the door. The paper he still held in his hand with a grasp that would yield to no one until the noble Adriatic approached and the hand immediately relaxed.

A variant of this legend makes Alexis die upon the steps of his father's house, with the paper containing his history laid across his bosom.

The pope, Innocent I, who was at that moment celebrating mass, heard a voice, telling him to seek in the house of Euphemius for the man of God who should pray for Rome. Then he and all the congregation, among whom were Euphemius himself and the Emperors Arcadius and Honorius, hurried to the house, and there they found Alexis lying on the steps, dead, with the writing in his hand and a light shining from his face. They knew that this was the servant of God of whom the voice had spoken. The pope himself took the paper and read it to the people. Great was the astonishment of every one as the strange history was revealed. The father was overwhelmed with grief. The mother and bride threw themselves weeping on the dead body. Seven days they watched beside it, while all the people flocked to visit the sacred remains, and those who were sick were cured of their infirmities.

The church of St. Alexis in Rome was built upon the spot formerly occupied by his father's house and still encloses the marble steps under which he lived and died. A statue of the Saint, in the garb of a pilgrim with a letter in his hand, is extended beneath them. St. Alexis is the patron of pilgrims and beggars, and although he did not really die a violent death, his long sufferings earned him the title and the crown of the martyr. His death is placed on July 17, A. D., 400.

The legend of St. Alexis was very popular with the mediæval German romancers, and no less than eight poetical versions of it are known to have existed. A poem on the same subject in Latin verse, belonging to the eleventh century has also come down to us and is attributed by the Bollandists to the famous Bishop Marbode. There are also extant similar poems in Italian and in the Provençal language. Two dramas, founded on the same story, one by Desfontaines, and the other by C. de Lignières were produced in France in 1664 and 1665 respectively, but have sunk into deserved oblivion.

In 1858 Cardinal Wiseman dramatized the story under the title of "The Hidden Gem," for the College Jubilee of St. Cuthbert's, Ushaw.

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#### THE TRIAL OF THE PYX.

This is one of those ceremonies perpetuated in England from very early days down to the present time, its object being to ensure that the coin issued from the mint is of standard weight and purity. The word *pyx* is Greek, meaning box. In this connection it designs the strong oaken chest in which coin set aside for examination and assay is retained till the day of final trial. There are two such boxes, one for gold, and the other for silver, coinage, and both are kept, under the joint custody of the Lords of the Treasury and the Comptroller General, in a cloister in Westminster Abbey called the Chapel of the Pyx, from its having been a chapel in the time of Edward the Confessor. This chamber has double doors, each secured by three keys and a huge iron bar.

At the end of each day's melting in the mint (called a *journey*, from French *ournée*, a day's work) the coins that have been struck are deposited in distinct bags or parcels in journey-weights, the journey-weight of gold being 15 lbs. troy and consisting of 701 sovereigns or 1,402 half-sovereigns, that of silver being 60 lbs. Before being tied up one pound weight is taken from each parcel and weighed, and on the result proving satisfactory, two

coins are removed from each bag, one of which is retained within the mint for assay, there as a security for the mint-master against his moneyers or coiners. This is the first trial. The other coins taken from their respective bags are sealed up by three officers and deposited, according as they are gold or silver, in one or the other of the pyx-chests.

The second examination, or *trial of the pyx*, has for its object to determine whether the mint, as represented by the master, has conducted its operations fairly. Originally the mint-master was a person under contract with the government for the manufacture of coinage, and periodical examinations were, of course, necessary to see whether the terms of the contract had been complied with, and although he is now an officer of the crown, the manner of conducting the trial does not seem to have been changed in any way. Formerly these investigations were made on the order of royalty—in later times every three or five years—the first recorded trial being that ordered during the reign of Henry II. (1154-1189), but in 1870 an act was passed by Parliament providing for an annual trial of the pyx, and the ceremony has been observed each year since then. The master having asked for a trial, a summons is sent from the Lord Chancellor to the Wardens of the Goldsmith's Company, requiring them to furnish a jury of twelve competent men to meet the privy counsellors and officers of the mint on a stated day at the Exchequer Office, Whitehall. Being so assembled and sworn, the Lord Chancellor then charges the jury. The charge was formerly so worded that the jury was required to examine "by fire, by water, by touch, or by weight, or by some or by all of these modes, in the most just manner, whether the moneys were made according to the indenture and standard trial pieces, and within the remedy." The jury retires to a room appointed for the purpose, and is provided with the pyx-box, the weights of the Exchequer and of the mint, and a balance of the most exquisite sensibility. When the jury have taken their places the foreman reads the

conditions under which the master is to be considered as having fulfilled his duty. The pyx is then opened and the parcels of money taken out. As each parcel is opened the foreman reads the endorsement on it, and it is then examined to see whether the contents agree thereto. If found correct, the moneys are mixed together in wooden bowls, then weighed, and the weight registered. A piece is then cut from one of the standard trial-plates kept in the Chapel of the Pyx under the joint custody of the Lords of the Treasury and the Comptroller General, and, by melting and various processes of assaying, the jury determines whether there is the same proportion of pure metal to alloy as in the trial-pieces. The result is carefully registered. A certain degree of deviation, called the *limit of tolerance*, and amounting for gold only to from one-sixth to one-third of a carat per pound, is allowed, and in the event of this not being overpassed, the jury returns a favorable verdict, and the master receives his *quietus*, or *quittance*, i. e., is absolved and relieved from responsibility, and the public have an attestation of the standard purity of the coin.

The trial of the pyx in the United States is practically identical with that above described, with only such variations as the circumstances of the country require. It is made at the Mint in Philadelphia on the second Wednesday of February annually, before the Judge for the Eastern District of Pennsylvania, the Comptroller of the Currency, the Assayer of the New York Assay Office, and such other persons as the President of the United States shall from time to time designate for the purpose, a majority of the commissioners constituting a competent board. The pyx is kept under the joint care of the Superintendent of the Mint and the Assayer, each of these officials securing it by an independent lock. The reserved coins from the coinage of the other mints are transmitted quarterly to the Philadelphia Mint, and, in addition to these, the Director may, at his discretion, take any other pieces for test. The commissioners are not sworn for the cere-



mony, as in England, but after the examination they prepare a certified report of the trial, which, if the coins are within the limit of tolerance, is simply filed; if not, the fact is certified to the President of the United States; and if, on a view of the circumstances, he shall so decide, the officer or officers implicated are thenceforward disqualified from holding their respective offices.

### EATING CROW.

Crow is an unpalatable bird, and "eating crow" is one of the popular phrases to indicate the enforced doing of some unpleasant thing, especially the enforced confession of error, and is analogous to "eating your own words," "eating humble-pie," "eating dirt," &c. Indeed, some wisecracks would derive it from the French "*manger la crott*" (eating dirt or refuse), *crott* (pronounced *cro*) being the old spelling, thus: "The dirt and *crott* of Paris may be smelt miles off." (Howell's "Londonopolis," 1851). But the American phrase is sufficiently intelligible, as it stands without any far-fetched foreign derivation.

Two stories, good enough to become classic, have entwined themselves around this phrase and profess to give its origin. Both are probably apocryphal, but both are worth preserving.

The first appeared in the *Knickerbocker Magazine* some forty years ago, and concerns a thrifty boarding-house-keeper on the Hudson and an indigent patron. Whenever the latter remonstrated at the food he was told he was "too partikler." "I kin eat anything," asserted the autocrat of the table, with a proud consciousness of superiority; "I kin eat crow." The constant repetition of these words wearied the boarder. Finally he resolved to test the old man. Taking his gun with him, he succeeded in bagging a fine, fat old crow. By dint of soft words and filthy lucre he induced the cook to prepare that crow for the table. The cook was a Scotch woman, and used snuff. He borrowed all she had and sprinkled it liberally over the crow, gave it an extra

turn, and brought it before the host, saying, as he set it down, "Now, my dear sir, you have said a thousand times, if you have said it once, that you can eat crow; here is one very carefully cooked." The old man turned pale for a moment, but, bracing himself against the back of his chair, and with, "I kin eat crow," he began cutting a good mouthful. He swallowed it, and, preparing for a second onslaught, looked his boarder straight in the eye, and ejaculated, "I've eat crow," and took a second portion. He lifted his hands mechanically, as if for a third attack, but dropped them quickly over the region of his stomach, and, rising hurriedly and unsteadily, retreated for the door, muttering as he went, "but dang me if I hanker arter it."

The other story, which is even better, has been told in a variety of ways, but this is the most finished version:

A Massachusetts regiment during the war was encamped near the estate of a wealthy planter. A city-bred private having shot a tame crow on the planter's ground, was discovered by the owner with the bird in his possession. Seizing the private's musket, which lay on the ground, the irate planter cried, "As you've killed my crow, you've got to eat it." There was no escape, and the private had to eat. After a few mouthfuls, the planter asked, with a grin:

"How do you like crow?"

"Well," was the reply, "I kin eat it, but I don't hanker arter it."

"All right," said the planter; "you've done pretty well. Here, take your gun and get off."

But no sooner was the gun in the soldier's hands than he pointed it at the planter, saying, "Now, you've got to eat your share of crow."

And the planter, swearing and spluttering, was forced to obey. Next day the planter came into camp and reported to the Colonel that he had been insulted by a Federal soldier. Strict orders had been issued against insulting or injuring residents. The planter's description served to bring the soldier before the impromptu tribunal.

"Did you ever see this gentleman before?" asked the Colonel.

"Oh, ya-as," drawled the soldier; "we—ah—we dined together yesterday."

### THE WHISTLE.

Associated with Robert Burns' ballad of "The Whistle" (referred to on page 126 in connection with Annie Laurie), there is an interesting history.

The ancient Vikings, we know, were immoderate drinkers, quaffing their beer and mead from the skulls of their conquered enemies. Even in their Valhalla their chief joy consisted in imbibing these liquors as they flowed from the udder of the goat, Heidrun. The passion was hereditary, and drinking-matches were the national pastimes or games of later Scandinavia, the victor being hailed with as much honor as an Olympic conqueror. At the drinking-matches at the northern courts (where, of course, wine took the place of the coarser beverages) an ebony whistle was laid on the table at the commencement of the contest, which became the temporary property of the knight who was last able to blow it—i. e., it was his till he succumbed to a stronger champion.

On the marriage of James VI. of Scotland with Anne of Denmark, there came, in the train of the latter, a Danish noble of gigantic stature and unconquered prowess at the bottle. He brought the whistle with him, producing credentials from the courts of Copenhagen, Stockholm, Moscow, Warsaw, and of several of the petty principalities of Germany, and challenged the Scottish bacchanalians to a trial, who fell before him one after another. At length Greek met Greek. Worsaae, in his "Memorials of the Danes and Norwegians in Britain," tells us that Nithsdale was largely colonized by Northmen. After a contest of three days and three nights with Sir Robert Laurie of Maxwelltown, a Nithsdale descendant of the Berserkers, and ancestor of the beautiful Annie of lyric fame, the Dane succumbed. The whistle was subsequently lost to the Laurie direct family by the

degeneracy of Sir Robert's son, Sir William, who was vanquished by his brother-in-law, Walter Riddell, of Glenriddell.

On October 16th, 1789, Burns was by invitation present at a trial between Sir Robert Laurie, a lineal descendant of the first winner; Robert Riddell, a descendant of Walter Riddell, and holder of the whistle, and Alexander Ferguson, Laird of Craigdarroch, a descendant of the great Sir Robert, through his mother, the famed Annie. The last named carried off the honors, as narrated in the ballad. Burns sat, we are told, by William Hunter, who, as butler to Mr. Riddell, waited on the contestants, at a window apart from the dining-table, engaged in writing and in nearly emptying two bottles of spirits—one of brandy and the other of rum,—mixing them with hot water. About sunrise the two conquered gentlemen were carried to bed. Craigdarroch walked upstairs on his own legs. Burns himself, after assisting the gentlemen to bed, proceeded on foot homeward to Ellisland, "a little the worse for liquor, but quite able to walk." This in reference to Burns' own drinking stands on the testimony of William Hunter, the butler. The present writer knew Will in his later years, and if his earlier habits were similar to those of his latter days, it is quite easy to understand how the two bottles disappeared, leaving the poet able to walk home.

A copy of the "bett" between Sir Robert and Ferguson, of Craigdarroch lies before us, with names of the judge and witnesses of the contest. From the attestation of the judge it appears that Craigdarroch drank only "upds of 5 bottles of claret," not seven, as appears in the ballad. The contest, we may add, was limited to the heirs of Sir Robert Laurie, who vanquished the Dane. The house in which it took place was the mansion-house of Carse, or Friar's Carse, some seven miles north of Dumfries, and then occupied by Walter Riddell, of Glenriddell, the holder of the whistle. Burns mistakes in giving the date of the struggle as October 16th, 1790; it was in 1789.



MARY AMBREE (pp. 140-155).

Another correspondent, E. P., kindly sends additional information regarding, Mary Ambree.

B. Jonson, in his "Masque of the Fortunate Isles" (1626), has—

"Mary Ambree  
(Who marched so free  
To the Siege of Gaunt,  
And death could not daunt,  
As the ballads do vaunt)  
Were a braver knight."

She is mentioned also in Fletcher's "Scornful Lady" (Act 5): "My large gentlewoman—my Mary Ambree! Had I but seen into you, you should have had another bedfellow!" "Mary Ambree," our correspondent adds from the ballad, "goes to Flanders with her lover, Sir John Major, and, after his death in battle, assumes arms and male attire, and valorously revenges his death. She is finally taken prisoner and wooed by Alexander, Prince of Parma. She spurns his love, and he releases her, full of admiration for her exploits. She returns to England in all honor.

"Therefore, English captains of every degree,  
Sing forth the praises of Mary Ambree."

E. P. writes, moreover, that the Christian name of Home, the medium (p. 58), was not John, but David Douglas. "He was fond of parading his family name in full, and greatly vaunted himself on his Scottish pedigree, as his names, especially the two last, indicated."

#### TIME AND TIDE WAIT FOR NO MAN.

The *tide* here is now popularly taken as being used in the sense in which Shakespeare uses the word in his "There is a *tide* in the affairs of men." This is not, however, the original meaning of the word in the saw. *Tid*, in Anglo-Saxon and Old English, as well as in nearly all Teutonic tongues, means specific time as opposed to time in the abstract, hence, season, opportunity. We have thus, still, *Whitsuntide*, *Lammastide*, &c. Spenser, in his "Faëry Queen," speaks of his characters resting "their limbs for a *tide*."

Blind Harry, in his "Wallace," (written about 1461) says: "Quhat suld I speik at this *tid*?" (Why should I speak at this time or on this occasion?) In Scotland it is still common to speak of a good *tid* for planting or securing the crop; of the ground being in fine *tid* (condition) for sowing, and of a man being in the *tid* (humor) for doing such and such a piece of work. The saw, then, meant, originally, "Time and season or opportunity wait for no man." To *tide* over a misfortune or evil day is to get over it for the time.

#### "WHERE THE SHOE PINCHES."

In his life of Paulus Æmilius, Plutarch speaking of his hero's divorce, and avowing ignorance of the reasons therefor, tells the story of a certain Roman who put away his wife. When his friends remonstrated and asked him "Was she not fair? Was she not chaste? Was she not fruitful?" he held out his shoe and said. "Is it not handsome? Is it not new? Yet none knows where it pinches, save he that wears it." Some of Plutarch's commentators think it not improbable that Paulus Æmilius was himself the author of the saying. The expression has passed into the proverbial literature of all European countries.

Chaucer uses the phrase several times: e. g. in the "Marchandes' Tale:"

"But I wot best where wryngeth me my shoe."

It has been suggested that in London the proverb may have been emphasized by the fact that so many poor debtors were confined crowded together and "pinched" in the "shoe," a little room of the old Southgate prison so-called because prisoners let down a shoe from the window to receive alms of the passers-by. The room was very small, the prisoners usually numerous, and each knew only too well where the "shoe" pinched him.

#### EDITORIAL ANNOUNCEMENT.

Mr. James Hunter, well known in Great Britain as the editor of the new edition of "Ogilvie's Imperial Diction-

ary," and in America as the editor of the "Supplement to Worcester's Dictionary," has accepted a position on the staff of the *American Notes and Queries*, and will contribute original matter to every number.

Mr. Hunter's wide reading, his extensive and accurate learning, his trained and elegant pen will add greatly to the interest and value of the periodical.

### Queries.

180. Did Walter Scott ever write a poem called "Walladmor?" G. E. R.

No. Our correspondent is possibly thinking of the German historical romance by "Willibald Alexis" (G. W. Haring), which forms an extraordinary episode in literary history. Written under a wager that he could produce a novel on the Waverley pattern, it was published at Leipsic in 1824 as an actual translation from Sir Walter Scott, and deceived many continental readers into the belief of its genuineness. The scene is laid in Wales, the tale itself is crude and ill-compacted; not, indeed, without some weird attractions in parts, but mostly a clumsy imitation of incidents and characters such as the enchanter had in his time conjured with. By a curious coincidence Scott was then engaged on "The Betrothed," the scene of which is laid in the same part of Britain, and it was naturally supposed by him and his publishers that the unknown pretender to his name had in some way gained an inkling of this fact and used it to give the fabrication a greater air of probability. In the mock introduction to "The Betrothed" (1825) a good-humored conjecture is made that "Walladmor" was "the work of Dousterswivel, by the help of the steam-engine," though it is allowed that "there are good things in it, had the writer known anything about the country in which he laid the scene." De Quincey, however, found almost no good in the work. He had undertaken its translation for a London publisher, and realized when too late the hopelessness of the task. "Such rubbish—such 'almighty' nonsense (to speak *transatlanticè*)—no eye has ever beheld as nine hundred and fifty, to

say the very least, of these thousand pages. To translate them was perfectly out of the question; the very devils and runners of the press would have mutinied against being parties to such atrocious absurdities." He saw nothing for it, therefore, but to rewrite the whole from beginning to end in his own way, "and hence arose this singular result: that, without any original intention to do so, I had been gradually led by circumstances to build upon this German hoax a second and equally complete English hoax. The German 'Walladmor' professed to be a translation from the English of Sir Walter Scott; my 'Walladmor' professed to be a translation from the German; but, for the reason I have given, it was no more a translation from the German than the German from the English."

181. What is the meaning of the Scotch proverb, "A' Stuarts are no sib to the king." G. C. H.

The name of the royal family of Scotland was Stuart (Stewart, Steward), and the expression simply implies that every one bearing the name is not of the royal race—the word "sib" meaning akin to. In its extended sense the saw means that every one bearing a noble or distinguished name is not akin to the great house or person. We may add that the Earl of Galloway, whose surname is Stewart, is now the head of the house in Scotland (the queen is in Britain), and that Kirkcudbrightshire—a section of Galloway—"is still popularly and legally known as the "Stewartry" in place of "County," its chief judge being entitled the "Steward" and not "Sheriff," as in other Scottish shires. This is because this district was regarded as an especial dependence of the crown and under its immediate supervision through its Steward.

182. Who were the "Ladies of Llangollen"? Where did they live? What did they write? NELSON B. ELDRED.

The following passage in reference to the Ladies of Llangollen occurs in De Quincey's "Confessions of an Opium-Eater" under the section "Wanderings in North Wales"—



"Just two-and-twenty miles from Chester, lay a far grander scene, the fine vale of Llangollen in the centre of Denbighshire. Here, also, the presiding residents were two ladies, whose romantic retirement from the world at an early age had attracted for many years a general interest to their persons, habits and opinions. These ladies were Irish—Miss Ponsonby and Lady Eleanor Butler, a sister of Lord Ormond."

It is to them Wordsworth addresses his sonnet composed in the grounds of Plass Newidd, near Llangollen, 1824. We quote the concluding portion.

"Glen Capallgarroch in the Cambrian tongue,  
In ours, the Vale of Friendship, let this spot  
Be named; where faithful to a low-roofed cot  
On Deva's banks ye have abode so long;  
Sisters in love—a love allowed to climb  
Even on this earth above the realms of Time.

The ladies—whose full names and titles were the Hon. Caroline Ponsonby and Lady Eleanor Butler—wearied of society (some say disappointed in love) withdrew to a property which they bought near Llangollen and passed their time amid the simple pleasures of country life and in the exercise of works of charity and a generous hospitality. Refusing all offers of marriage they remained constant to each other till divided by death. Lady Butler died in 1829 at the ripe age of 90, and Miss Ponsonby followed in 1831, aged 76. A monument in Llangollen churchyard commemorates their virtues. We find no trace of any writings of theirs.

183. What is the origin of the expression "A bee in the bonnet?"

J. H. W.

Dean Swift says that it was the opinion of certain virtuosi that the brain is filled with little worms and maggots, and that thought is produced by these worms biting the nerves. Hence, the expression "When the maggot bites" means when the fancy strikes us. Besides using the expression "maggots in the head" the Scotch say "His head is full of bees," or "He has a bee in his bonnet." In the *Faëry Queen* Spencer, describing the human body, al-

ludes to the bees and flies in the chamber of Fantasy:—

"And all the chamber filled was with flies,  
Which buzzed about him . . .  
Like many swarms of bees.  
These flies are idle thoughts and fantasies  
Devices, dreams, opinions, schemes unsound."

The French have an analogous expression, "*Il a des rats dans la tête.*" It was once the general belief that there existed a connection between bees and the soul, and on this account Mahomet admits bees to Paradise. The priestesses of Ceres called the moon a *bee*, and the word lunatic or moon-struck still signifies one with "bees in his head." When one gives himself over to some particular fancy or desire he is said to have this or that bee in his bonnet.

### Referred to Correspondents.

184. Who wrote the following stanza?

W. S. W.

In men whom men declare divine  
I see so much of sin and blot;  
In men whom others class as ill  
I see so much of goodness still;  
I hesitate to draw the line  
Where God has not.

185. Authorship wanted of the following lines. A. I.

"God's rays are dark, but soon or late,  
They touch the shining hills of day,  
The good can well afford to wait,  
The evil cannot brook delay.  
Give ermined knaves their hour of crime,  
We have the future grand and great,  
The safe appeal of truth to time.

186. Authorship wanted of the following lines. A. I.

As other men have creeds, so I have mine,  
I keep the sacred faith in God, in man,  
And in the angels ministrant between.  
I hold to one true church of all true souls  
Whose churchly seal is neither bread, nor wine,  
Nor laying on of hands, nor consecrated oil,  
But only the anointing of God's grace.

187. In a book consisting of a collection of curious excerpts, gleaned from many sources, I find the following: "Among the superstitions of the Seneca Indians was one remarkable for its singular beauty. When a maiden died they imprisoned a

young bird until it first began to try its powers of song, and then, loading it with messages and caresses, they loosed its bonds over her grave, in the belief that it would not fold its wings nor close its eyes until it had flown to the spirit-land and delivered its precious burden of affection to the loved and lost."

I fear the story is too beautiful and too poetical to be true, but can any of your readers say whether there is any foundation whatever for it? Is it a real Seneca superstition idealized? A. McR.

### Communications.

KING COLE (Vol. 1. p.p. 113, 154). Is the King Cole or Coil who according to the old chroniclers occupied the throne of Britain in the 3d century the same with the King Coil referred to by Burns in his poem of the "Twa Dogs?"

It is probably now impossible to attain anything approaching certainty on the subject. One thing is clear that Cole's or Coil's dominions in Britain must have been very limited in the 3d century, for the country was then mainly in the hands of the Romans. Now Strathclyde (in which *Kyle*, the district said to take its name from King Coil, is situated) was certainly then a part of the British Kingdom of Cumbria (the land of the Cwmry) and was inhabited by a race akin to, or rather practically the same with, that inhabiting England. Coil's dominions, therefore, may have extended so far north, and he may have made his capital at the strong fortress of Aleclyde (Dumbarton), the capital of Strathclyde, to be out of reach of the Romans. Certainly local tradition derives the name *Kyle* from Coil, an old Pictish King, who lies entombed, according to popular belief, near the old mansion of Coilsfield, in *Kyle*. In 1837 careful excavations here discovered calcined remains buried in earthen urns, which unquestionably represented some hero of the primitive race, and the local names, Bloody Burn, Dead Man's Holm, point back to some dire conflict there—probably with the invading Angles. It must be remembered that in the 3d cen-

tury the natives of all Britain (England and Scotland) were practically of one race, with only such variations in speech and customs as are sure to come to people destitute of a common literature and means of intercourse, and living under different conditions. The Scots, who gave name to Scotland, came over to the Highlands from Ireland in the 4th century, and the Angles, who gave name to England, did not arrive from Germany till the 5th. There was thus, in Cole's days, no England and no Scotland nor any dividing boundary-line. The Pihtas or Piets are now well recognized by philologists and ethnologists to have been a cwmric race, akin to the present Welsh,—i. e. to the other early inhabitants of Britain. The reader will find a poetical outline of the region of *Kyle* as depicted on the Muses robe of Coila, in Burn's poem of "The Vision."

PROVERBS AND APHORISMS (Vol. 1, p. 153). I observe an interesting communication on this subject. The following brief selection from the "Proverbs and Sayings of the Rabbis" appended to the Talmud seems worthy of a place in your columns.

J. H.

Do not to others what you would not have others do to you—

A simple light answers as well for a hundred men as for one.

A myrtle, even in the desert, remains a myrtle.

Hospitality is an expression of Divine Worship.

Thy friend has a friend, and thy friend's friend has a friend: be discreet.

Deal with those who are fortunate.

The weakness of thy walls invites the burglar.

The place honors not the man; 'tis the man who gives honor to the place.

If a word spoken in its time is worth one piece of money, silence in its time is worth two.

The doctor who prescribes gratuitously gives a worthless prescription.

The rose grows among thorns. (Latin, *cepe sæpe sub sepe crescit.*)

No man is impatient with his creditors.

Two pieces of coin in one bag make more noise than a hundred.

Man sees the mote in his neighbors eye, but knows not the beam in his own.

If thou tellest thy secret to three persons, ten know it.



The camel desired horns and his ears were taken from him.

He who increaseth his flesh but multiplieth food for the worms.

Silence is the fence round wisdom.

Many a colt's skin is fastened to the saddle its mother bears.

Truth is heavy, therefore few care to carry it.

He who is loved by man is loved by God.

The cat and the rat make peace over a carcass.

The soldiers fight, and the kings are heroes.

Commit a sin twice, and it will not seem to thee a crime.

When thou art the only purchaser, then buy; when other buyers are present, be thou nobody.

The cock and the owl both await daylight.

The thief who finds no opportunity to steal, considers himself an honest man.

Repent the day before thy death. (Consider every day as possibly your last, and be ever prepared through penitence.)

The best preacher is the heart; the best teacher is time; the best book is the world; the best friend is God.

Rabbi Eliazar said:—"Charity is more than sacrifices."

Rabbi Jochanan said:—"He who gives becomes rich."

Rabbi José said:—"I never call my wife 'wife,' but home; for she makes my home."

THE MOONSTONE AND OTHER GEMS (Vol. 1, p. 153).—I find the following about the moonstone in the introduction to "Book of New England Legends," by Samuel A. Drake: "An old jeweller tells me that he frequently sells a moonstone for a 'lucky stone.' It is of little pecuniary value, but he says it is worn in rings and charms as bringing good luck. The moonstone has furnished Wilkie Collins with the theme for one of his weird tales." Mr. Drake's jeweller-friend further told him that "the opal, owing to the general belief in its bringing ill-luck, has of late years been very slow and difficult of sale, some attributing its unpopularity to Scott's 'Anne of Geierstein.'" This superstition, he adds, is modern, "for the opal was once considered a talisman of rare virtue." He, moreover, quotes the following in regard to the turquoise and emerald from his professional informant: "A fine turquoise is of a beautiful blue,

about the color of a robin's egg. For some reason not perfectly understood, it changes from blue to green, and sometimes to white. I own a turquoise myself which, I am sure, changes color, sometimes looking green, sometimes blue. This change of color gave rise to the belief that the color of the turquoise varied with the health of the wearer, being blue when the wearer was in good health, and white or green in case of ill-health. The emerald is said to be the symbol of jealousy, the green-eyed monster. For this reason it is not considered as being suitable for an engagement ring. I don't know that I ever heard of one being offered as an engagement gift." This feeling or superstition, Mr. Drake tells us, is made use of in William Black's story of "The Three Feathers," in which a marriage is prevented by the gift of an emerald ring, for, says the novelist, "how could any two people marry who had engaged themselves with an emerald ring?" A sapphire, on the contrary, when given by an admirer, brings matters to a happy conclusion.

It is quite probable that Elsie Marley was acquainted with all this when she sent her query, but it may interest some readers. I. H.

LEAGUE OF SHOES (Vol. 1, p. 140).—Prior to the Reformation the peasants in the Rhenish provinces formed this league to resist ecclesiastical authority, notably in 1493 and 1502. "They began to assemble by night in Alsace, repairing by unfrequented paths to isolated hills, where they swore to pay in future no taxes but such as they had freely consented to; to abolish all tolls and *jalage* (a seignorial duty levied upon wine sold by retail); to limit the power of the priests, and to plunder the Jews. Then, placing a peasant's shoe on the end of a pole, by way of standard, they marched against the town of Schlettstadt, proposing to call to their assistance the free confederation of the Swiss, but they were soon dispersed." (See D'Aubigné's Hist. of Ref., Vol. 1, Bk. 1, Chap. 5.)

F. V. B.

**SPOOKS** (Vol. 1, p. 30).—Your correspondent, H., says that in Virginia the main danger in dealing with spooks lies in your addressing or in any way speaking to them. In North England the reverse seems to be the case. The danger lies in their speaking to you. Thus, in "Robert Elsmere," Dr. Baker, accounting for Mary Backhouse's sickness, says: "There is a ghost, and she walks along the side of High Fell at midnight every midsummer day. If you see her, and she passes you in silence, you only get a fright for your pains; but, if she speaks to you, you die within the year." In the pathetic description of Mary's death-struggle the superstition is described in more specific detail and with all attendant circumstances of awe. This spectre—ghost, bogle, spook, or by whatever name it is known—is evidently of Teutonic or Scandinavian, and not of African, origin. *Spook* is from German *Spuk*.

"WE LIVE NOT IN OUR MOMENTS OR OUR YEARS" (Vol. 1, p. 129).—The poem beginning with this line is by an English writer, R. C. Trench. A. I.

"SCOTLAND'S BURNING." (vol. 1, p. 117).—The round "Scotland's burning" was composed by Jonathan Huntington, born in the town of Scotland, Windham County, Conn., in 1733. The town was at first the south-east section of Windham, and was so named about 1700 by its first settler, Isaac Magoon, for his native country. It became a township in 1857. The composer was one of six brothers, all remarkable men, and he himself although without college training, became both a preacher and a physician. He was also something of a humorist. He married Sarah Huntington, of Lebanon, Conn., and died in 1781. See Miss Larned's History of Windham County, and Huntington's Genealogy of the Huntington Family. C. M. H.

### OUR \$1000 PRIZE QUESTIONS.

The series of prize questions was started in our first number (May 5th, 1888.) The list will be completed in our number for

October 13th, 1888. The award will be made in our number for December 8, 1888, when

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Full particulars of the terms of the contest will be found in our back numbers.

#### THE THIRTEENTH INSTALMENT.

96. Was "Aladdin" one of the original "Arabian Nights?"
97. Who was St. Roche?
98. What is the story of Whittington and his cat and what historical truth does it contain?
99. What is the etymology and meaning of Rotterdam Row?
100. Who was the Jenny of Leigh Hunt's poem "Jenny kissed me?"

We have frequently felt aggrieved because a newspaper here and there has published an answer (more or less incorrect) to this or that Prize Quotation in our list. Whenever we have remonstrated we have been told that the answers had been published innocently and inadvertently. We know this explanation to be true, because, lo and behold! in our tenth number we ourselves innocently and inadvertently answered a correspondent who wished information on one of our own questions—Browning's Lost Leader.

Now that the mischief is done, however, the question will have to remain, and any additional information of value will be gladly received from competitors.

A few errata have crept into our list of prize questions: In No. 36, Nitocris should be Nitocris, under No. 43, "St. Valentine," the reference to Clements "Handbook" should be eliminated. In No. 70, "Old Hurry" should be "Old Harry." In No. 79 "Jenkin's Cars" should be "Jenkin's Ears."



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THE AMERICAN NOTES AND QUERIES offers a prize of FIFTY DOLLARS to any reader or subscriber who will come nearest to a successful answer of the following questions:

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2. And by what plurality?

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Answers to this question must be sent in on or before October 20, 1888.

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A Medium of Intercommunication

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## Notes.

WHO WAS THE GIANT HICKATHRIFT OR HICKAFRIC?

There is not a country in the Old World—scarcely a district—that has not its hero, whose exploits, striking enough, it may be at the first, have become, in process of time, magnified into the marvellous and mythical. As the figure loses in distinctness it grows in dimensions till it towers into the region of the incredible and supernatural. Some of these characters live only in the traditions of their respective localities; others, seized on and developed by chroniclers and rhymers, take their place in the national folk-lore of their father-land. To this latter class belongs Tom (or Jack) Hickathrift. Celebrated and idealized sufficiently, even in his native district, his story has passed beyond its narrow limits, gathering strength as it went, so that it now has an important place in the legendary literature of England. Spelman narrates his exploits in good Latin in his "Icenia," and his story constitutes one of a series of old English popular tales edited by Ambrose Merton, and published by Cundall many years ago under the title of "Gammer Gurton's Story-Book," while he is referred to by the novelist, Fielding.

Reading all that has been transmitted to us regarding Hickathrift with the sober eye of the critic, we are led to infer that he was a laboring man, a native of, and, at the time of the Conquest, living in,

the township of Tylney, Norfolkshire; that he was endowed with extraordinary bodily strength and a dauntless heart, and possessed of a keen sense of equity, so that a conscienceless lord of the manor who attempted to defraud the copyholders of Tylney of their rights and liberties encountered in him a resolute champion of truth and right. In particular it is related that on one occasion the petty tyrant had gone so far as to appear at the head of a party of his retainers on the township common, known by the name of Tylney Steeth, with the purpose of taking forcible possession of it, and establishing a claim to it for all time coming. Hickathrift, roused by the outrage, seized the weapons that lay readiest to his hands—a cart-wheel, it is said, and an axle—and rushing on the invaders, drove them from the public land, and so preserved it for the peasantry of his native township. Local tradition says he was able to effect this because he possessed the strength of twenty ordinary men, and was, single-handed, more than a match for them. It further records that William the Conqueror, in testimony of his admiration for the heroic achievement, created him a knight and made him governor of Thanet or East Anglia. Hickathrift's name is still green in the memories of his grateful landmen, who think of him as—

"A village Hampden that with dauntless breast  
The little tyrant of their fields withstood."

In time his exploit developed into a myth. The local oppressor becomes a monstrous giant infesting Tylney Marsh, and sorely afflicting the peasantry of the neighborhood; Hickathrift, with his wheel and axle, destroys the monster and relieves the district, and is himself expanded into a giant, so that it is by the title of "Giant Hickathrift" that he is known in English folk-lore.

His grave-stone is still to be seen, in a very dilapidated condition, in Tylney Churchyard. Mr. Thomas Hearne, the well-known antiquary, says that the axle-tree, with the wheel superincumbent, were engraved on the stone covering his coffin or sarcophagus, but a local archæologist writing in 1819 says that by his time the

sculptured cover had disappeared, although, from stories regarding it, it seemed to have existed fifty years previously.

Mr. Hearne endeavors to identify Hickathrift with the celebrated Frederick de Tylney, Baron of Tylney, and ancestor of the Tylney family, who was killed at Akon, in Syria, in the time of Richard I, supposing the name "Hickathrift" to be a corruption of Frederick. This supposition in no way harmonizes with the traditions recorded in Spelman's "Icenia."

Modern mythologists, who interpret every legend by the invocation of nature, and especially of sun-myths, trace Hickathrift's exploits to the same myth which gives us Apollo's victory over Python and that of St. George over the dragon, with many similar intermediate tales. The dragon or cruel giant in the marsh is simply the malarial vapors which emanate from such localities and poison the people. The hero who slays the monster—be he the god Apollo or the humble Tom Hickathrift—is the sun dispelling the miasma by the agency of his bright beams.

The direct source of the Hickathrift myth is, however, probably Scandinavian, and Sir Francis Palgrave contributed an article on "The Antiquities of Nursery Literature" to the *Quarterly Review*, showing Tom's connection with the great Northern champion, Grettir, or Gretta, who kept geese on a common (as Apollo tended sheep) near the mound beneath which King Karr was buried with his treasure. Grettir, attracted by the flames playing over the cairn o' nights (will-o'-the-wisps?), opens the grave, fights with the vampire which guards it, and is victorious. So, also, Beowulf slays Grendel, the marsh monster, and the prowess of Tom's youth suggests that of the youthful Siegfried, as detailed in the "Hildunga Saga" and "Book of Heroes." Hearne says that Benedictus Abbas supposed the axle-tree and superincumbent wheel represented on Hickathrift's grave-stone (in form somewhat resembling a cross) to be identical with the figure on Runic monu-



ments representing Thor's hammer, with which that deity was wont to shatter the skulls of so many giants. Thor, then, he suggests, may be the original of Hickathrift. But the theories regarding this figure on the gravestone are too many and too complex to be all recorded here.

The hero's (or giant's) name is variously spelled—Hickathrift, Hickafrie, Hickothrift, Hickofrie, &c.

#### VISITING-CARDS.

It is not easy to determine with precision where and when visiting and invitation-cards originated in Europe. In reality they were not so much a matter of invention as of evolution. The first person who utilized the white back of a playing-card to write his name on when he failed to find his friend at home, or to leave a message or invitation for him, would, were he known, be entitled to the title of "inventor." We know that in England these cards had their origin in the way indicated. Dr. Charlton, in *English Notes and Queries* says that in examining a lot of old papers he came across a number of such cards dated 1752-1764, many of which were printed from elegant English copper-plates on the backs of old playing cards. The visiting-cards were small, the cards having been cut, and those of the Earl and Countess of Northumberland were printed on the back of the trey of clubs and of the queen of diamonds respectively. The invitations to card-parties, printed from copper-plates, were large enough to cover the whole back of a playing card. The Duchess of Grafton's card is printed on the back of the ace of hearts and Lady Northumberland's on the back of the ten of spades and ten of hearts. At the bottom of the latter are added the words: "Without hoops if agreeable." It is presumed the huge hoops of those days impeded access to the card-table. It would appear that the use of such invitation-cards, especially in connection with card-parties, had become established in London in the first half of the 18th century. Previously, invitations to such parties were wont to be sent verbally through servants. The writing on the

backs of playing-cards was to prevent mistakes as well as from an appreciation of the symbolical appropriateness of the form. Card-board proper, as we know it, had not yet been invented. The custom was found convenient, and so was extended to calling-cards and became fashionable. Some 35 years ago a house in Dean Street, Soho, the residence of either Hogarth (1698-1764) or his father-in-law, was in course of repair. On removing a marble chimney-piece in the front drawing-room four or five playing-cards were found, on the back of which names were written—one that of Sir Isaac Newton (born 1642). It has been conjectured these were visiting-cards, but it is really doubtful whether the philosopher would have employed such. Might they not have been produced by the artist as studies for his art? In plate IV of his *Marriage-a-la-Mode*, several such cards are represented lying on the floor in the right hand corner of the picture. On one, the painter, with his wonted caustic humor, has satirized the ignorance of the upper classes by inscribing on it the following ingeniously mis-spelled polite enquiry: "Count Basset begs to no how Lade Squander sleapt last nite." In a novel called the *Spiritual Quixote* published in Bath in 1766—the scenes being laid in that city in the time of Beau Nash, who died 1760—a preacher is called to account because, while he is continually inveighing against gaming, he has in his pocket a pack of soiled cards ready for his engagements or pleasures. A note says: "A set of blank cards has since been invented by which the above absurdities may be avoided." This note seems to date the substitution of visiting-cards proper for inscribed playing-cards. Nor must we overlook the passage in chapter 12 of *St. Ronan's Well* in which "the captain presented to Lucky Dodds the fifth part of an ordinary playing-card much grimed with snuff, which bore on the blank side his name and quality." Whether Ben Jonson's expression "You shall cartel him" points to an earlier use of these cards in affairs of honor we do not take it on us to decide.

The above may serve to indicate the origin and development of visiting-cards in England. In this case London seems to have shown the way to Paris, for, there, visiting *en blanc* (paying visits by cards in place of in person) did not take root till 1770. In Venice, on the contrary, visiting-cards were used in the latter part of the 16th century, and there it was the fashion to ornament them with engravings of a high order, the most distinguished artists not disdaining to design and execute their embellishments. A collection of such cards is preserved in the Museum at Venice, pictures of some of which may be seen in the Magazine of Art, 1884, p. 275. The fashion of having illustrated cards became wide-spread, and pictorial cards were common in the last part of the 18th century. That of Canova represented a block of marble rough-hewn from the quarry, drawn in perspective, with his name inscribed in large Roman capitals. On the cards of Miss Berry and her sister—ladies well-known in London society—were two nymphs in classic drapery pointing to a weed-grown slab like a tombstone bearing the engraving "Miss Berry." One nymph leads a lamb (*agnus*) by a ribbon to typify "Agnes Berry." "In the 18th century," says an authority, "on the continent visiting-cards were a matter of taste and art. The society of Vienna, Dresden, and Berlin, piqued itself upon delicacy of taste, and, instead of an insipid card with the name and quality of the visitor inscribed upon it, it distributed real souvenirs, charming vignettes, some of which are models of composition and engraving. The greatest artists, Cassanova, Fischer, and Baritsch did not disdain to please fashionable people by designing the pretty things that Raphael Mengs engraved."

Before concluding we have to acknowledge that in visiting-cards, as in so many other things, China was long ages ahead of Europe. So far back as the period of the Tong dynasty (618-907) such cards were in common use in the "Flowery Land." From the earliest times the Chinese have observed the strictest ceremony in regard to the paying of visits, the cards they use being very large and of a red color. As,

however, their cards were not the prototypes of those of Europe we do not pursue this aspect of the subject.

#### WHAT IS A BYZANT, AND WHAT CEREMONY IS CONNECTED WITH IT?

A byzant, bezant, besant, or byzantine, was a coin of pure gold, so named from having been first struck at Byzantium (Constantinople) in the reign of the Emperor Constantine the Great. These coins, or the gold circles representing them (for they sometimes bore no impression), were introduced into Europe by the Crusaders, and became current from the ninth century downwards. In England they continued to circulate till they were superseded by the noble of Edward III (1327-1347), and varied in value from £15, when first introduced, down to a sovereign, and finally to 9s 4½d. Owing to the association of the byzant with the crusades—it was the coin in which the higher class of soldiers that bore the cross were paid—it acquired a sort of sacred character. This accounts for the frequency of its appearance on heraldic shields. Three byzants became the badge of the Medici family, and were thence adopted as the national arms of Lombardy. The Lombards became the first bankers or professional money-lenders in England, and hence we have the three byzants or balls now employed as the sign for a pawnbroker. The offering of gold made by the English sovereigns at the altar on receiving communion, and on other occasions, was called their byzant, and amounted to £15; and this sum the monarch continued to present down till 1752. Sometimes, in a more generous or penitent mood, his offering was a wedge of gold of the value of £30. In the historical chronicle of the *Gentleman's Magazine* for January 1st, 1752, we find the following: "Was a great court at St. James's to compliment his Majesty and the royal family, but, on account of the mourning for the Queen of Denmark (his Majesty's daughter) his Majesty did not go to the royal chapel to offer the byzant." Camden, in his "Remains," article "Money," says



that "a great piece of gold valued at £15, which the King offereth on high festival days, is yet called a Byzantine, which was anciently a piece of money coined by the Emperors of Constantinople; but afterwards there were two, purposely made for the King and Queen, with the resemblance of the Trinity, inscribed, '*In honorem Sanctæ Trinitatis*,' and on the other side a figure of the Virgin Mary, with the inscription, '*In honorem Sanctæ Mariæ Virginis*.'" Byzants of this character continued to be used till the first year of James I, who had new coins cast—one for the King and one for the Queen—with different inscriptions. A writer in 1779 says: "It is a very common idea (though not at the present strictly true) that our Kings offer on New Year's Day a byzant, or wedge of gold. Whatever may have been the ancient custom, the present royal offering, whenever the King communicates at the altar, is five guineas." He adds: "There is no offering on New Year's Day, but that made for the King by the Lord Chamberlain on Twelfth Day is a box containing three purses, wherein are separately contained leaf-gold, frankincense and myrrh, in imitation of the offerings of the Magi." The byzant, or its equivalent in money, seems to have been continued to be presented down to 1762.

So much for the byzant as a coin and an ecclesiastical offering. The question at the head of this note suggests a byzant of a different character. The town of Shaftesbury stands upon the brow of a lofty hill, and till a comparatively recent period, suffered so much from want of water that its inhabitants had to depend for their supply on the little village of Enmore Green, which lies below it in the valley. Now, undoubtedly, the burgesses of Shaftesbury were in the habit of paying the Lord of the Manor of Enmore a stated sum annually—not improbably an actual byzant—for the water-privilege conceded them. But in process of time the byzant became commuted into a different form, viz., into that of a "trophy," the presentation of which constituted a formal acknowledgment of obliga-

tion and indebtedness yearly made by the Mayor and Town Council of Shaftesbury to the Lord of Enmore. On the morning of each Rogation Monday (about May 1st) the town authorities, leading burgesses, etc., went, in solemn state and procession, to Enmore Green, where they were met by the steward of the manor. The Mayor then formally presented the "trophy" to him, along with a calf's head (uncooked), a gallon of ale, two penny loaves, and a pair of gloves edged with gold lace, craving, at the same time, permission to use the wells as of old times. The steward, like a prudent man, retained the comestibles, pennies, ale, and gloves, but returned the "trophy" to the good people of Shaftesbury. Leave was granted to use the wells, and the ceremony, of course, wound up with a dinner.

The "trophy," or byzant, which gave name to the festival, was constructed of ribbons and peacock feathers, attached to a large wooden frame, around which were hung jewels, coins and medals, lent for the occasion by the gentry of the districts.

Latterly the festival degenerated, and, on the town falling into the hands of the Superior of Enmore in 1830, the ceremony was discontinued.

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#### BOODLE. (Vol. 1, p. 151.)

Our readers may remember we suggested that this word may be from Old English *bottel*, a bunch or bundle, or that it may be an anglicized form of German *beutel*, a purse, hence cash. Here is how the philological critic of the Boston *Beacon* comments on our suggestion:

"This is not a good guess. *Boodle* is a good Friesic word (see Richthofen's Dictionary of Friesic, s. v. *budel*), where it denotes an estate, especially a bankrupt estate. To say that *boodle* can be derived from *bottel*, or from the German *beutel*, is to say that etymology is an amusement in which consonants count for very little, and vowels for nothing; or that biography is a play in which grandchildren precede their grandparents; or that chronology is a very funny thing in which the nineteenth century comes before the twelfth;

or that the writer of the first gospel is probably a brother of the late Matthew Arnold, as they had the same name and took a certain interest in the Christian religion."

To be able to speak with confidence in regard to the origin of a word we must know something of its history, and the date when, and circumstances under which it entered the language. Mere similarity of form or sound is a most deceptive test. This every philologist now recognizes. If we are to believe that our *boodle* represents Friesic *budel*, a bankrupt estate, our critic must furnish evidence as to how the word came to us from Friesland. His *discursus* on consonant changes is simply funny, and, to say the truth, provokes a suspicion that he knows nothing of the subject. The laws of letter changes—e. g., between High and Low German—are familiar to every tyro in etymology, and preclude nonsense-guessing. One of the best recognized of these is that High German *t* (or *t* sound) becomes Platt Deutsch (and consequently English) *d*. Examples are: *traum*, dream; *thor*, door; *tot*, dead; *teufel*, devil; *theuer*, dear; *thun*, do; *thau*, dew; *noth*, need; *hart*, hard; *sattel*, saddle, and so on *ad infinitum*. Why not, then, *beutel*, boodle? Vowel sounds, everyone knows, vary for every district, even of the same country. It is to these letter-changes that we owe the fact that we have different languages and dialects all from one parent tongue.

The venerable French chestnut regarding vowels and consonants, quoted by our critic, he will now realize has no weight in a discussion of this kind; while his "witticisms" regarding the centuries and Matthew Arnold's connection with the gospels are only a little less irrelevant. He must observe that we do not say that *boodle* (as well as German *beutel*) may not be cognate with Friesic *budel*, but that is a very different matter from being derived from it.

Dictionaries, especially strange dictionaries, are very dangerous implements in the hands of persons who do not know how to use them.

### SOME CURIOUS MISPRINTS.

Perhaps if there is one thing more than another which harrows a poor author's soul it is to see himself made to give expression to great nonsense by the change of a letter or so in some sentence that he has written. We all know that "to err is human," and as printers are human they therefore share with the rest of the race the propensity to err. This liability is happily hit off by Tom Moore in his "Fudges in England:"

"But a week or two since, in my 'Ode to the Spring,'

Which I meant to have made a most beautiful thing,

Where I talked of the 'dew-drops from freshly-blown roses,'

The nasty things made it 'freshly-blown noses!' And once when, to please my cross aunt, I had tried

To commemorate some saint of her clique who had died,

Having said he 'had taken up in heaven his position,'

They made it, he 'had taken up to heaven his physician!'"

Mr. Pyecroft, in his "Ways and Words of Men of Letters," relates the following conversation: "'Really,' said a printer to him, 'gentlemen should not place such unlimited confidence in the eyesight of our hard-worked and half-blinded readers of proofs, for I am ashamed to say that we utterly ruined one poet through a ludicrous misprint.' 'Indeed! And what was the unhappy line?' 'Why, sir, the poet intended to say:

"See the pale martyr in a sheet of fire!" instead of which the line appeared:

"See the pale martyr *with his shirt on fire!*"

The reviewers of course made the most of so entertaining a blunder, and the poor poet was never heard of more in the field of literature."

An edition of Burns has this error:

"O gin my love were yon red nose."

The substitution of *nose* for *rose* seems rather frequent. In one of the legions of Christmas books there was a passage to the effect that, though young ladies sometimes affected, through coyness, a dislike



to be kissed under the mistletoe, "they did not object to it under the *nose*."

In Pope's notes on "Measure for Measure," he says the story was taken from "Cinthio," dec. 8, nov. 5, meaning 8th decade and 5th novel. A brilliant emendator, however, filled out these abbreviations and made the note read: "Cinthio," December 8th, November 5th.

A strict Prohibitionist was very much surprised, as well as disgusted, to find that, after he had given it as his opinion that "drunkenness is folly," it appeared in cold type "drunkenness is *jolly*."

In newspapers, of course, as they are hurriedly produced, there is a great liability to commit errors; and, indeed, when we reflect how rapidly they are made up, they appear as marvels of correct typography. One of the most ludicrous announcements that ever appeared, perhaps, was made by a London paper in the earlier half of this century, to the effect that Sir Robert Peel and a party of *fiends* were shooting *peasants* in Ireland. The elimination of an *r* and an *h* did all the damage in this case. Recently, in an editorial on the Irish question, it was stated that a reduction of rents on a certain estate was, to the tenants, "not only a matter of living and thriving, but of life and death." This the compositor turned into "a matter of *lying* and *thieving*," etc.

A newspaper described how a cow was run into by a railway train thus: "The engineer put on full steam, dashed up against the cow, and literally cut it into *calves*." As this naturally created considerable astonishment, the next issue of the paper explained that "the cow was cut into halves."

One of our papers, in intending to compliment a soldier as a battle-scarred veteran, described him as a battle-scarred veteran, and made matters worse by afterwards inserting an erratum and apology, and styling him a "*bottle-scarred* veteran."

Another paper, in describing a railway accident, spoke of the "many confusions of the limbs" which took place.

The writer remembers to have written something about a concert at which was sung Millard's "Ave Maria," and it actu-

ally appeared that Miss So-and-so "had sung with much feeling *Mulligan's Avenue Maria*."

At a musicale a young lady played upon the piano a *ballade* in A flat major. The local paper had it that she had sung a ballad called "*A Fat Major*."

In "making up" newspapers, or the piecing together of different paragraphs into columns, two separate items will sometimes be jumbled together, and most amusing results appear. A French newspaper had a good specimen of this kind of mixture: "Dr. X has been appointed head physician to the Hôpital de la Charité. Orders have been issued by the authorities for the immediate extension of the Cimetière de Parnasse."

The *New Haven Journal* sometime ago made a curious jumble of two items. One read: "A large cast-iron wheel, revolving nine hundred times a minute, exploded in that city yesterday after a long and painful illness. Deceased was a prominent thirty-second degree Mason." The other paragraph detailed how "John Fadden, the well-known florist and real estate broker of Newport, R. I., died in Wardner & Russell's sugar mill at Crystal Lake, Ill., on Saturday, doing \$3,000 damage to the building, and injuring several workmen severely."

Ben Jonson was once requested to revise some proofs full of typographical and other errors, but he declined, and recommended that they should be sent to the House of Correction. Many a weary writer, no doubt, wishes that these charitable institutions would, indeed, admit proofs and reform them.

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#### CROWNS.

A correspondent, H. R., writes that "crowns were first used as a religious decoration, and not as emblems of regal authority, the Emperor Aurelian (A. D. 275) being the first to use the crown as a royal ornament."

The ancients used crowns of various kinds, partly honorary and partly emblematical. The earliest Greek crowns seem to have been those conferred on the

victors at the public games. The Romans conferred honorary crowns for many acts of public service, as on the man who first scaled the walls of a besieged city, on him who saved the life of a citizen in battle, and, the most honorable of all, on the general who relieved a beleaguered city. The sacerdotal crown worn by the priests at sacrifice was, on the other hand, emblematical. But the royal crown is not supposed to have been a development from any of these. It came, rather, from the Oriental diadem. The golden crown presented by his soldiers to Alexander the Great, after his victory over Darius, was based on that worn by his vanquished foe. Crowns are seen on the coins of Caligula (A. D. 37-41), Trajan (A. D. 98-117), and of other emperors before Aurelian.

In modern states the crowns are of various forms, the heralds having devised a regular series to indicate the various stages of rank and sovereignty, from counts and barons up to kings and emperors. The crown of an independent sovereign is distinguished by being closed at the top, while those of subject noblemen are merely circlets of gold surrounding the head, and properly called coronets. The great ambition then of every great noble and prince was "to close his crown," that is, to shake off feudal superiority, and become a monarch in his own right.

### Queries.

188. Can some one explain the meaning of the expression, "Apples of gold in pictures of silver?" E. L. C.

The whole expression is, "A word fitly spoken is like apples of gold in pictures of silver."—Prov. xxv., 11.

Clarke, in his Commentaries, gives the following explanation: "Is like *apples of gold in pictures of silver*; is like the refreshing *orange* or the beautiful *citron*, served up in *open work* or *filagree baskets, made of silver*. The Asiatics excel in *filagree silver work*. I have seen much of it, and it is exquisitely beautiful. The silver wire by which it is done they form

into the appearance of numerous flowers; and, though these wires are soldered everywhere at their junctions with each other, yet this is done with such delicacy and skill as to be scarcely perceptible. I have seen *animals* formed of this filagree work, with all their limbs, and every joint in natural play. Fruit-baskets are made also in this way, and are exquisitely fine. The Wise Man seems to have this kind of work particularly in view; and the contrast of the *golden yellow fruit* in the exquisitely-wrought *silver basket*, which may be all termed picture-work, has a fine and pleasing effect upon the eye, as the contained *fruit* has upon the *palate* at an entertainment in a sultry climate. So, the word spoken judiciously and opportunely is as much in its place as the *golden apples* in the *silver baskets*."

189. Wasn't there a famous society called the "Water-Drinkers," and did it have any connection with the prohibition movement? A. G. M.

If our correspondent is thinking of the famous "Buveurs d'Eau," the society certainly had no connection with the prohibition movement. The "Buveurs d'Eau" (the name, which means Water-Drinkers, is rarely or never translated out of the original French) was a society of literary Bohemians, of whom Henry Murger, the secretary, was the most famous. It was established in Paris in December, 1841. Its members were all young men, devotees of art for art's sake, who pledged themselves to assist each other in their struggle for fame and fortune, and individually to produce every year at least one work of conscientious study, as proof of an earnest and serious ambition. The society derived its name from the glass of water that each member drank when he took the pledges of the society. At their formal meetings, also, nothing but water was permitted to be supplied. The regulation was adopted in order to put all on a level in regard to the cost of entertainment. No further sumptuary restrictions were laid upon any of them. The society only lasted about three years, and would have died out of literary history but for



Murger's brilliant volume, "*Les Buveurs d'Eau*."

190. What are the ascertained facts in regard to Bonnivard, the Prisoner of Chillon?

ALICE WOODFORD.

The story of Bonnivard as given in Byron's eminently pathetic poem is almost entirely imaginary. Instead of losing one brother by fire, two in the field, and two by death in the dungeon, the fact is that there is no evidence that he had any brothers at all, and none that his father died for his faith. Byron himself acknowledges that he was unacquainted with the history of Bonnivard when he wrote the poem. He subsequently wrote a sonnet to his hero, in which he represents him as a high-minded patriot appealing "from tyranny to God," and this character has sometimes been ascribed to him by historians. In plain truth, there was little of the heroic about Bonnivard. He was simply a good-natured scatter-brain, whose high animal spirits and graceless wit were continually getting him into trouble; and he seems to have employed the six years of his imprisonment chiefly in making immoral verses. We do not give details of his history, for these are to be found in almost any encyclopædia, and have been published, largely colored by fancy, by *Byron* himself as an "advertisement" to his sonnet.

191. THE JERKS. The "Jerks" is a physical phenomenon, so called from the convulsive action of the involuntary muscles, varying from slight subsultive twitching to most violent contortions of the whole body. It originated at a Presbyterian camp-meeting at Cave Ridge, in Bourbon county, Ky., about the close of the last century, and prevailed in most religious denominations, but chiefly among the "New Lights," a religious sect founded by one Barton W. Stone. It was not limited to professors of religion, but attacked the wicked and profane; attacked persons outside of the meeting-house, and persons riding past. Sometimes it came on in the family circle, and sometimes in the shop or field. It was held by the "New

Lights" to be religious power from on high; by others, to be demoniacal. The falling exercise at religious meetings was one of its forms. It prevailed about thirty years, ceasing between the years 1825-30. Its principal theatre was the States of Kentucky, Ohio, Tennessee and Indiana. Sporadic cases have occurred since at times. Can anyone give further information upon this subject?

M. O. WAGGONER.

"Jerks," or other approximately epileptic demonstrations, are still quite prevalent at "revival meetings," and especially at the negro camp-meetings in the South. In fact, the darkies do not believe they can "get religion" or be qualified for the "mô'ner's bench" without some such semi-convulsionary experiences. The rationale of the "jerks," and analogous phenomena—prostrations, dances, leaping, &c., &c.,—have been often explained in medico-psychological treatises. These demonstrations being of an epileptic nature, are largely mimical, the character of the first attack at a meeting, or series of meetings, determining that of all the others. History is replete with epidemics—flagellant and otherwise—due to the same agency as the "jerks." The peculiarity in the "jerks" would seem to be that it affected persons not under religious influences. This, however, seems open to question, or, at least, a matter for investigation. The most profane characters are especially liable to be temporarily, (and sometimes permanently), powerfully moved at revival services; and unconscious imitation, as well as spiritual excitement, even though temporary, will, we think, account for all the manifestations reported by our correspondent. Even those riding past were aware of the nature of the services and demonstrations, and this, in emotional natures, would account for much.

192. Will you kindly inform me where I can find Meredith's poem, "The Ring of Amasis?" I do not find it in the "Household Edition" (1881). I would also like to know where to find Lowell's "Credidimus Jovem Regnare."

MARY C. SPENCER.

"The Ring of Amasis" is not a poem, but a novel. It is supposed to be translated from the private papers of a German physician. An American reprint was published by Harper & Bros. in 1863. "Credidimus Jovem Regnare" is to be found in "Heartsease and Rue," Lowell's latest book of poems, published by Houghton, Mifflin & Co., 1888.

193. What is the origin of the air "John Brown's Body"? Was it or was it not in existence before the civil war?

E. L. C.

The air was known in the south years before the civil war, and was sung to the words of the hymn:

"Say, brothers, will you meet us."

Thane Miller, of Cincinnati, having heard the air in the south introduced it at a convention of the Young Men's Christian Association at Albany, N. Y., in 1859. James Greenleaf, organist of the Harvard church in Charleston, S. C. discovered the music in the archives of that church, and adapted it to the first stanza of "John Brown." The song became very popular, and the additional stanzas were added by Charles Hall, of Massachusetts.

194. What is the origin of the term "Huguenot" applied to French Protestants?

E. L. C.

The origin of this term is involved in obscurity, it came into use in France about the middle of the 16th century, and was used as a term of reproach towards the Protestants. Many explanations of its origin have been given; two of which alone are worthy of consideration. It has been derived from the Swiss-German word *Eidgenossen* ("Confederates" or "*oath colleagues*") a political nickname borne by the patriotic party in Geneva a quarter of a century earlier. This view is adopted by the "Encyclopædia Britannica, and is a favorite one with the writers who represent the Huguenots as secret conspirators against the crown. Another explanation is given by Etienne Pasquier,—and the word first occurs in a letter of his. He says that it arose in Tours, from a popular superstition that a hobgoblin, known as *le roy Hugon* nightly roamed the streets

of the city, whence the Protestants, who, from fear of persecution, dared not to meet save under the cover of darkness, came to be called Huguenots.

195. HEAD AND FOOT. Will you be kind enough to inform me as to the origin of the custom of calling the two ends of the table "head and foot?"

MAURICE OSTHEIMER.

These seem the natural names. We speak of the head and foot of a class at school. In feudal times the baron and his wife sat on an elevated dais at the head of the table. His friends and retainers sat farther down according to rank, the salt-cellar marking the division between the "gentles and simples." This may have given rise to the head and foot. Every one knows the anecdote of the old Highland Chief who on being asked at a dinner in London to advance nearer to the head of the table replied: "Wherever ta Mc Nab sits tat's ta head of ta table."

196. Will you kindly tell me the significance of the letters D. O. M., found so commonly on tombstones in European graveyards and also on the labels of the bottles of Benedictine Cordial, manufactured in the monasteries of that order? They are usually accompanied by a cross.

M. H. L.

The letters D. O. M. stand for Deo Optimo Maximo—To God, the best, the greatest. It is a very ancient Latin inscription, and is also to be found on old MSS. and over church doors. The Benedictines adopted it as their motto, and hence it appears upon the bottles of the cordial manufactured by them.

"NOT BY APPOINTMENT DO WE MEET DELIGHT, etc. (Vol. 1, p. 117). These lines are by Gerald Massey.

Owen Meredith gives us nearly the same idea in the following lines:

"Unseen hands delay  
The coming of what oft seems close in ken,  
And, contrary, the moment when we say  
'T'will never come!' comes on us even then."



### Referred to Correspondents.

197. I notice in No. 10 of AMERICAN NOTES AND QUERIES, under the head of "Hoosier," reference is made to Colonel Lehmanowski, a soldier of the First Napoleon, who lectured in the United States in 1840-42. I remember, as a boy, being delighted with his war lectures, and he told us that he had written them out for publication: Were these lectures ever printed?

Y.

198. Considering that in the British Provinces the English custom of turning to the left on meeting a vehicle in the road is still retained, it is next to certain that it was also in use in the States prior to the Revolution.

Can any one explain why this rule was reversed and we now turn to the right? About when did this change occur?

G.

199. It is the boast of Christianity that it has elevated woman to be the equal and proper mate of man. How comes it, then, that Christian art, as expressive of Christian conception, never represents angels, cherubs, nor in short any native of heaven, as feminine? The Catholic Church, indeed, recognizes a divine element in the Virgin, but this is imputed, not native. The ancient Egyptians, on the other hand, in their triads recognized three elements—the male, the female, and the offspring. Further, why are females never admitted in any capacity within the chancel nor permitted to form part of the choristers?

RODERICK O'NEILL.

200. What four words in common use end in cion? I know three, suspicion, scion, and coercion. Can anyone give me the fourth?

C. H. W.

### Communications.

IVAN PANNIN (Vol. 1, p. 106). Ivan Pannin is a young Russian, of somewhat socialistic tendencies, it is said, who came to America and graduated at Harvard University in 1882.

He is writing almost constantly now, having made his home in the town of Wellesley.

His book, "Thoughts," is delightful, especially to those fond of an epigrammatic style.

MARY R. CURRAN.

OPALS. (Vol. 1, pp. 153, 167). I beg to refer Elsie Marley and the correspondent who quotes Mr. Drake in reference to the unluckiness of these gems to Lady Helen Varley's opinion of them as given in Robert Elsmere. *She* did not regard them as unlucky, but we are told she wore them in profusion and "loved her opals as she loved all bright things."

MAUDE.

A CURIOUS FACT (Vol. 1, p. 141). In answer to Mr. M. O. Waggoner's question I would state that I have noticed the fact he refers to, and, besides this, that in left-handed persons the injury is apt to be on the *right* side. Cannot this be explained by the fact that members more in use are more alert and more ready to act on the defensive against accident than the opposite ones. In cases of disease there is without doubt some physiological reason.

"BETTY MARTIN."

Our correspondent omits to note that the hand wielding the implement is less likely to be injured than the other. The left arm is most frequently wounded by gun-shot mischances.

CÆSAR'S WIVES (Vol. 1, p. 22).—A glance at Suetonius, (Julius I.) shows that Froude does not reject his statement, and that any writer who gives Cossutia as the first wife of Cæsar fails to translate Suetonius correctly. His words are: *dimissa Cossutia quæ . . . prætextato desponsata fuerat*—"rejecting Cossutia, who had been betrothed to him when he was a boy." The match was made up, as usual, by the the parents, but when Cæsar became of age, he refused to marry the rich wife provided for him, and displayed his democratic sentiment by choosing the daughter of Cinna.

W. F. ALLEN.

RUBEZAH (Vol. 1, p. 100). There is a story in the Legends of Rubezahl by Musaeus, wherein a headless horseman is introduced similar to the one described by Washington Irving, who very likely borrowed the most amusing feature of his legend of Sleepy Hollow from that author.

T. L. C.

BLINK; CADOGAN. The record of a few additions to the great new English Dictionary, from works relating to America, may not seem out of place. At present I shall content myself with two words.

*Blink*. The compound *ice-blink* is cited, but no quotations of its use are given. West ("Substance of a Journal during a Residence at the Red River Colony," . . . London, 1827, 2d Edition, p. 5) says: "In the afternoon we saw an *ice-blink*, a beautiful effulgence or reflection of light over the floating ice, to the extent of 40 or 50 miles." The substantive "blink" occurs, *ibid* p. 159.

*Cadogan*. The Dictionary cites "*circa 1780*" from the memoirs of the Baroness d'Oberkirch (1852). The following good quotations seems to have been overlooked by the lexicographers, 1799. De la Rochefoucault Liancourt ("Travels through the United States of North America, etc." . . . London, 1799, vol. I, p. 274) says: "This day we saw European soldiers plastering their hair, or if they had none, their heads, with a thick white mortar which they laid on with a brush and afterwards raked like a garden-bed with an iron comb; and then fastening on their head a piece of wood as large as the palm of the hand and shaped like the bottom of an artichoke to make a *cadogan*, which they filled with the same white mortar and raked in the same manner as the rest of their head-dress."

A. F. CHAMBERLAIN.

*Blink* is a Scotch word signifying glance. Thus Burns has:

"But gie me a *blink* of your bonnie black e'e"—  
"But fortune ne'er would *blink* on me."

"I DON'T CARE A FIG." (Vol. 1, p. 140). Dr. Johnson says, *to fig*, in Spanish *higas dar*, is to insult by putting the thumb between the fore and middle finger. From this Spanish Custom we yet say in con-

tempt "A fig for you." To this Mr. Donce has added the following: "Dr. Johnson has properly explained this phrase; but it should be added, that it is of Italian origin. When the Milanese revolted against the Emperor Frederick Barbarossa, they placed the Empress, his wife, upon a mule, with her head towards the tail, and ignominiously expelled her from their city. Frederick afterward besieged and took the place and compelled every one of his prisoners on pain of death, to take with his teeth a *fig* from the posterior of a mule, the party at the same time being obliged to repeat to the executioner the words *Ecco la fica*. From this circumstance *far la fica* became a term of derision and was adopted by other nations. The French say, *faire la figue*."

C. L. PULLEN.

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101. Who was the Erl-King?
102. Whence the expression, "To take French leave"?
103. Who first called England "a nation of Shopkeepers"?
104. Is the expression "to be sweet on" so and so, an Americanism?
105. What is the origin and meaning of the phrase "that's the cheese"?



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# American Notes and Queries:

A Medium of Intercommunication

FOR

LITERARY MEN, GENERAL READERS, ETC.

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## Notes.

### THE SEVEN GOLDEN CITIES.

Two legends current in Spain and Portugal in the fifteenth and sixteenth centuries have for their subject seven golden cities. The earlier, and what may probably be regarded as the parent, legend relates that when these countries were overrun by the Moors in the eighth century, seven bishops, at the head of their persecuted followers, fled across the ocean seeking a new home in the unknown west. Guided by the hand of Providence they arrived at a rich and beautiful island, which the holy men decided to make their home. Burning their ships that all hope of flight might be taken away, they founded seven cities, each resplendent with magnificent temples, towers and houses. The very sand on the seashore was from a third to a half gold. Seafaring men landed on the island at different times, but, once detected, they were not allowed to leave it, for tradition taught the islanders to dread the discovery of their asylum by the Moslems. At length, in the early part of the fifteenth century, an old pilot appeared in Lisbon and spread wondrous tales about an island, rich beyond description, in the far west, that he had found peopled with Christians and adorned with noble cities. His strange story produced a great sensation. In particular, this Isle of the Seven Cities became the subject of thought by day and of dream by night to a noble cavalier, Don

Fernando de Alma. Listening to his prayers, Don Joacos II. of Portugal, gave him a commission constituting him governor of any new lands he might discover. Armed with this, Fernando fitted out two vessels, and bidding farewell to his betrothed, set sail for the Canaries, in those days the outposts of the world. Scarce had the adventurers reached the latitude of these islands till their ships were separated by a storm, and the caravel of Don Fernando, after being driven for some days at the mercy of the waves, was at length becalmed at the mouth of a river, on whose banks was descried a noble city with towers and castle. A stately barge approached the vessel bearing a richly-clad cavalier, over whose head floated the banner of the cross. The cavalier invited Don Fernando ashore, assuring him he would be acknowledged as Adalantado of the Seven Cities of the Island. Fernando leaped into the barge and was carried to land. Everything had the stamp of bye-past ages, for the island had been dissevered from the rest of the world for centuries. After visiting the palace and the rulers of the city, partaking of a banquet, and making love to a beauteous maiden, Fernando, next morning, re-entered the barge to return to his vessel. The barge put out, but no caravel was to be seen. As the oarsmen rowed in search of it they sang a chant that had a lulling effect, and a drowsy influence crept over the adventurous cavalier, steeping him finally in unconsciousness. On coming to himself he found that he was on board a Portuguese ship bound for Lisbon, having been picked up, he was told, from a wreck drifting on the ocean. On landing in his native city he found all marvellously changed. A strange porter opened to him the door of his ancestral mansion. He hurried to the house of his betrothed and found, not her, but her great-granddaughter, her speaking likeness, whom he could scarce be brought to believe was not his Serafina. He had spent, not one night alone, but a whole century on the magic isle. The story has been most charmingly told by Washington Irving, and turned by him, as every one knows, to

inimitable account. Baring Gould, from whom we have condensed the foregoing legend, says: "The Island of the Seven Cities; is unquestionably the land of the departed spirits of the ancient Celtiberians. The properties of the old belief remain—the barge to conduct the spirit to the shore, the gorgeous scenery, and the splendid castle. But the significance of the myth has been lost, and the story of a Spanish colony having taken refuge in the far western sea has been invented to account for the Don meeting with those of his race on the phantom isle."

It is said that the legend of the island was one of the elements that conspired to suggest to Columbus that there might be land in the West. It belongs to the same group as the legends relating to the Isle of St. Brandon and to the Isle of Atlantis spoken of by Plato; and this Island of the Seven Cities was so confidently identified with the island mentioned by Aristotle as discovered by the Carthaginians that it was put down on the early maps about Columbus' time under the name of Antilla. Hence we easily account for the assertion that the New World was known before the time of Columbus.

The other legend is that of the Seven Golden Cities of Cibola. This is a tale that used to be prevalent among the early settlers of Mexico. In 1530, Nuño de Guzman, Viceroy of New Spain, heard from an Indian that, forty days' journey to the north, there lay seven cities, each as large as Mexico, and that their inhabitants were workers in gold and silver exclusively. He sent an armed band forth to discover the cities, but, after reaching Culiacan, the difficulties of the way became insurmountable, and the soldiers returned. Eight years later a somewhat similar tale was brought by three Spaniards to the then Viceroy, Antonio de Mendoza, who, in place of warriors, dispatched a friar, Marcos de Niza, with guides, in quest of the golden cities. This party also got as far as Culiacan, where it seems wisely to have halted. In his "Relation," however, Niza professes to have "seen" one of the cities, and states, on the authority of a refugee



from Cibola, that "Cevola was a great city, with great store of people, many streets and market-places, with very great houses of five stories high; the houses are of lime and stone, the gates and small pillars of turquoises, and all the vessels wherein they are served, and the other ornaments of their houses, of gold. The other six cities are built like unto this, whereof some are bigger, and Abacus is the chiefest of them all." He then goes on to state, from his own (supposed) observation: "The people are white; they have emeralds and other jewels, though they esteem none so much as turquoises, wherewith they adorn the porches of their houses and their apparel and vessels.

. . . They use vessels of gold and silver, for they have no other metal, whereof there is more abundance than in Peru." This "relation" of Niza inspired Mendoza to dispatch an army of 350 Spaniards and 800 Indians, under Francisco Vasquez de Coronado. He set out in 1540, marching by way of Culiacan. When his army reached Cibola the men broke out into maledictions against Niza: "For it was a small village built on rocks," and mean in proportion. They found six other villages in the province akin to Cibola in character. In 1542 Coronado returned to Mexico, a disappointed, and, it is said, an insane, man.

Since New Mexico came into possession of the United States several attempts have been made, especially by the War Department, to discover the locality of the seven cities. The result of these leads to the conclusion that these gorgeous cities were really "cities in Spain." The Seven Golden Cities of Cibola were probably so many pueblos or aggregations of Aztec huts. Even their locality is disputed. Gallatin, Whipple, etc., think they were near Zuñi. Emory and Abert, of the United States Army, recognize them in a group of villages some ninety miles east of Zuñi, and this seems corroborated by the name of one of these villages being Ciboletta.

The "Report of the Smithsonian Institution" for 1869 contains an interesting resumé of the explorations up to that time.

## MUGWUMP.

We have received more than one query in regard to the history and true meaning of this word.

In its original form (*Mugquomp*) the word belongs to the dialect of the Algonquin Indians, the most powerful of the three aboriginal tribes whom the French, on their coming, found in the great basin of the St. Lawrence. It appears in John Eliot's translation of the Bible into Indian (Cambridge, Mass., 1661) (Gen. xxxvi; Sam. xxiii.) as a rendering of the Hebrew word *alhiph*, a leader, Eliot using it as equivalent to "big chief," as being an expression more intelligible to the Indian mind than the English "duke," the word by which it is translated in King James' Version. Again in Matt. viii. he uses it as an equivalent for the English "centurion." A writer in English *Notes and Queries* (S. 7. 1. 173) says that a Jesuit father, in translating the New Testament into an Indian dialect, being puzzled how to express "not to think more highly of himself than he ought to think," consulted an Indian parishoner, who at once said: "That's easy enough; that's 'Mugwump'" (we use the popular spelling). We have further seen a statement that a petition was presented to Stuyvesant, Director General of the New Netherlands, signed by an Esopus chieftain named Dacka, and bearing his title of "Mugwump." The term lingered along the shore of Long Island and on the Massachusetts coast after the Indians had melted away, and became colloquial in the sense of "a man of consequence," or rather of one who thought himself a man of consequence. Mr. A. F. Keenan, editor of the *Indianapolis Sentinel*, picked up the word in New England and used it, as early as 1872, as a large-type heading for some article on a "big wig" in local politics. After this the word seems to have lain *perdu* until resuscitated in the New York *Sun* in March, 1884, when it applied it to a Mr. Bradley, who was interested in some local issue in Dobb's Ferry, heading its article, "Mugwump D. O. Bradley." On the nomination of James G. Blaine for the

Presidency (June 6th, 1884), a strong opposition developed itself among disaffected Republicans calling themselves "Independents." The movement originated at a meeting in Boston (June 7th), and was promptly taken up in New York and elsewhere. The supporters of the regular nomination affected to believe that these Independents set themselves up as the superiors of their former associates. They were called "dudes," "Pharisees," etc., and on June 15th, 1884, the New York *Sun* characterized them as "Mugwumps." After the launching of the Independent movement the word set out on its career of popularity, but its true meaning remained problematical until it was defined by Dr. J. H. Trumbull in the *Critic* of Sept. 6th, 1884.

As one and the same man is called a patriot by some and a rebel by others, so, from one point of view, a "Mugwump" is a man who thinks himself above his fellows, and deserts his party on the affected grounds of superior honesty and elevated principle; from another, he is one truly superior to mere party claims, and who forms his opinions, and acts and votes on the highest moral grounds.

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#### ST. SOPHIA.

The Church and Mosque of St. Sophia is the most interesting edifice in Constantinople. It was originally built by Constantine the Great in 324-326, on the translation of the seat of empire to Byzantium, when that city assumed its modern name after him. The church was dedicated to *Hagia Sophia* (Holy Wisdom), that is to the "Logos" or eternal wisdom of God. It was several times destroyed and rebuilt; finally, the present structure was erected by Justinian in the middle of the sixth century, 10,000 men having, it is said, been employed on it for seven years, and the cost being \$65,000,000. On the occupation of Constantinople by the Turks in 1453 its Christian furniture was swept away and the Christian emblems either mutilated or covered with plaster. In reference to this act of desecration we copy the following interesting

extract from a communication addressed by a correspondent to the *Manchester Guardian* and reproduced in English *Notes and Queries*: "According to Greek tradition midnight Mass was being celebrated at this renowned church at the moment the Moslem conquerors entered the city over the bodies of the slain defenders, and the conquering Sultan, riding into the sacred edifice, put an end to the celebration of the rite. A mark on one of the porphyry columns is pointed out by the cicerone as having been caused by Mahomet II. when, striking it with his sword, he proclaimed the worship of Christ at an end, and handed the church over to the service of Islam. That midnight Mass in the year 1463 (*sic*), when the voice of Christian prayer was heard rising for the last time from beneath the dome of St. Sophia, has never been completed, and it is an article of faith with the Greeks that one day that self-same priest is to step forth to meet that same congregation, and take up the service where it was so suddenly interrupted. There are one hundred openings, they say, to St. Sophia—doors and windows which are open to the world—but there is yet another, the existence of which is kept unrevealed to mortal eye; it remains closed awaiting God's own time, until it shall open to allow the priest and his congregation to pass in. The Mass must be finished before any other Christian service can take place, but its celebration will mark the departure of the Turks from Constantinople for ever." It may be added that in this faith St. Sophia is at this day an object of intense veneration to all of the Greek faith.

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#### SEAL OF THE UNITED STATES.

On July 4th, 1776,—the same day on which the Declaration of Independence was adopted—Dr. Franklin, Mr. J. Adams, and Mr. Jefferson were appointed a committee to prepare a device for a Great Seal for the United States of America. August 10th, 1776, this committee reported as follows: "The Great Seal should on one side have the Arms of the United States of America, which arms



should be as follows: The Shield should have six quarters, parts one, *coupé* two—the first or, a rose, enamelled gules and argent, for England; the second argent, a thistle proper for Scotland; the third verd, a harp or, for Ireland; the fourth azure, a *flower de luce* or, for France; the fifth or, the imperial eagle, sable, for Germany; and the sixth or, the Belgic lion, gules, for Holland, pointing out the countries from which the States had been peopled. The Shield within a border gules entwined of 13 scutcheons argent, linked together by a chain or, each charged with initial letters sable as follows: 1st, N. H.; 2d, M. B.; 3d, R. I.; 4th, C.; 5th, N. Y.; 6th, N. J.; 7th, P.; 8th, D. E.; 9th, M.; 10th, V.; 11th, N. C.; 12th, S. C., for each of the thirteen independent States of America; supporters; dexter, the Goddess Liberty in a corselet of armor, alluding to the present times; holding in her right hand the spear and cap, and with her left supporting the shield of the States; sinister, the Goddess Justice, bearing a sword in her right hand and in her left a balance; crest, the eye of Providence in a radiant triangle; motto, *E Pluribus Unum*; legend round the whole achievement, 'Seal of the United States, MDCCCLXXVI. On the other side of the said great seal should be the following device: Pharaoh sitting in an open chariot, a crown on his head and a sword in his hand, passing the divided waters of the Red Sea in pursuit of the Israelites. Rays from a pillar of fire in the cloud, expressive of the Divine presence and command, beaming on Moses, who stands on the shore. Motto, 'Rebellion to Tyrants is Obedience to God.' "

#### WHIPPING AND THE PILLORY IN "MERRIE ENGLAND."

The student of comparative punitology (to coin a word) may profitably compare the following sentences passed in Old England in the days of Edward VI. with corresponding judgments during the predominance of the Blue Laws in New England:

15 Nov. 1547. Vagabonds to be whipt, or pilloried.

XV. to die Novembris, anno primo Edwardi vj. # [A. D. 1547]:

Vagabundes.—Item, it is orderyd & Agreyd that John Launder, James Foster, William Haddok & John Croydon, valyant & Sturdye beggars, which were apprehended within the Cytie, shall to-morrowe be whipped naked att A Cartes Taylle, accordyng to the Lawe And that William Jackson, Lazarman, who of late hath wrechedly & falsely spoken certein slaunderous wordes against sir Marten Bowes, knyght, maister Barne, Aldremen and other men of worshippe, sytting in the said Courte, shalbe whypped thorough Chepesyde And then all thei.v. to avoyde the Cytie for euer vpon the paynes in such case ordeyned & provyded And that Robert Shakysberie, being butt a boy, & dysceased with the palsey, or some other dysease wherewith his bodie shakethe verie sore, shall lykewise furthwith departe out of ye Cytie, vpon payne of whypppyng yf he make defaulte.

Yonge, to sytt vpon the pillory for his falsehood.—Item, it is ordered & adjudged by the Courte here, that Thomas Yonge, A Sturdy Vagabunde, who was here lafully convycte this daye, as well by his own confessyon, as by good & honest wytnesses, of that he doth not onely Lyve idely, wythout any maister or seruyce but also that meny tymes he practyseth & vseth meny false & Craftie meanes whereby he hath dysceaved meny of the kynges leage people, somtyme by forgyng of false tokyns & messages, And sometyme by counterfeityng hym self (stondyng in the hygh weys aboute this Cytie) to be a purveyour for the kynges maiestie, allegyng hym self to do yt by Commyssyon, shewyng forth to them that he parceyveth to be vnlerned, A boxe closed, affyrmyng his Commyssyon to be therein, shall to-morrowe, & ij merkett dayes more, in example of other offenders, be sett vpon the pyllorye in Chepesyde, with a paper vpon his hed declaryng his seid offences And that he shall stonde there thre houres euerye of the said Dayes in the merkett tyme And that, att the last of these iij dayes, one of his ears shalbe nayled to the pyllorye And that he, after this his penance done, shall avoyde the Cytie for euer.

## ORIGIN OF TENNYSON'S "VISION OF SIN."

The "Vision of Sin," all admirers of Tennyson will remember, is an allegory, picturing with weird power the effect of sin upon the human soul. The poet, dreaming, sees a youth led by a "child of sin" into a palace of pleasure, where the frenzied revelry of unholy passion is vividly symbolized. Then the scene changes; the youth has become "a gray and gap-toothed man," who, riding across a desolate moor, pulls up before a ruined inn—all that is left of the palace of his early days. Here he pours out his feelings in a strain of bitter cynicism, seeking to escape from his own self-contempt by proving that all the world is contemptible. So the "crime of sense," which had been fitly punished by the destruction of the power of sense, becomes the "crime of malice," or hatred of his kind. Yet, we are led to believe that the man is not wholly irredeemable, since it is—

A little grain of conscience made him sour.

The poem is said to have been written under the following circumstances: The poet dreamed once that he was riding in company with two friends of his, members of the Sterling Club, across a bare, bleak and desolate heath. By and by they came upon an inn which was in ruins. There a ragged hostler took the horses, and a shaky, seedy waiter led the way into a dreary and dismal parlor. One of the party called for ale, but the shabby waiter solemnly refused to bring it. "As much smoking as you please, but no drinking," he said, and then added the reason—"this is hell!" At this startling announcement Tennyson awoke, and, keeping in mind his "vision when the night was late," produced the "Vision of Sin."

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### Queries.

## 201. Whence the name Easter?

OSCAR SEOLA.

"Easter" is derived from *Eastre*, *Eostre*, the name of a Saxon goddess, whose festivities were early in April, whence April was called in Anglo-Saxon *Easter-*

*Monath* (Easter-Month). The name *Eastre* is to be referred to the same root as *East*, that is, to Sanscrit *Us*—earlier, *Was*, *Vas*—to shine. The Christian festival was celebrated about the same time as that of the Saxon divinity, and hence assumed its name.

## 202. What was the Feast of Fools?

OSCAR SEOLA.

"The Feast of Fools" was a kind of Saturnalia common in the middle ages, based on the Bacchanalian orgies of paganism, but in which clergy were the actors, and which resisted for long alike the censures of the Church and of the civil power. The bishops elected for the occasion were free for three days to travesty the costume and functions of true dignitaries, even to the coining of money. It was precisely in the sees of most importance, as those of Paris, Amiens, and Sens, that these "feasts" were celebrated with most pomp, extravagance, and license. At Nôtre Dame the clergy used to go in procession to the bishop-elect—a deacon or sub-deacon—and conduct him, with all solemnity and 'mid clang of bells, to the episcopal throne, where, with feigned gravity, he pronounced a benediction, which his buffoonery turned into a malediction. A parody of the Mass followed, with circumstances of scandalous irreverence. The clergy were dressed as women, buffoons, etc., their faces besmeared with soot or covered with masks; they played dice on the altar, eat puddings and sausages that they offered to the "officiant," burned old shoes on the censer and made the mock priest inhale the smoke, etc. After this parody of the Eucharist the orgies became more scandalous and revolting, not rarely ending in riot and bloodshed. Yet, monstrous as it was, the fête had its apologists. There exists in the library in the town of Sens an "Office of the Feast of Fools," composed by the archbishop of the diocese in 1222. We read of a bishop of Macon, dying so late as 1508, who bequeathed his own proper robes to deck the Bishop of the Fools. Associate feasts were those of "The Innocents," "The Sub-Deacons," "The Ass,"—all celebrated



about the end of the old year and commencement of the new, the one ceremony leading up to the other. Of much the same character were the festivals of "The Abbot of Unreason" and "The Boy-Bishop," in Britain.

203. What is the etymology of "Good-bye"?

OSCAR SEOLA.

Good-bye is a contraction of "God be with you."

204. Can you tell me the legend or story of the "Brides of Venice," as represented in art, by several boats full of weeping maidens, seemingly being carried out to sea.

G. A. McL.

It was an ancient usage among the Venetians for twelve poor virgins, endowed by the State, to be united to their lovers, every year, on St. Mary's Eve, in the Church of St. Peter, the Apostle, at Olivolo. These virgins were styled "the Brides of Venice," and upon the auspicious day aforementioned, the relatives and friends of the betrothed assembled on the Island of Olivolo, laden with presents for the happy couples. During the reign of Pietro. Sanudo II, the corsairs of Trieste, who were acquainted with the annual custom, resolved to profit by the unarmed State of the joyful train and to ravish the "Brides of Venice." The pirates concealed themselves in an uninhabited portion of Olivolo, and when the bridal procession had entered the church they quitted their hiding-place, forced themselves into the church, tore the terrified maidens from the foot of the altar, bore them to their vessels and set sail for Trieste. The Doge, followed by the injured lovers, summoned the people to arms, and gave chase in a few vessels belonging to the corporation of Trunk-Makers, who occupied a quarter in the parish of Santa Maria Formosa, and who offered their ships to the Doge and his companions. The pirates were overtaken and destroyed, and the "brides" were borne back in triumph to Olivolo, where great festivities celebrated their return. To commemorate this event, a solemn procession of young virgins, attended by the Doge

and clergy, paid a visit in each succeeding year to the parish of Santa Maria Formosa, where they were hospitably received by the Trunk-Makers. The heavy reverses, which were terminated by the battle of Chiozza, led to a discontinuation of the custom for a while, but it was afterwards renewed.

205. A writer in the Fortnightly Review, of January, 1887, says,—

"The symbolism of the mass is well known to have existed long prior to Christianity." To what fact does this statement refer?

E. D.

The writer had probably before his mind the offering of the bread and wine (an unbloody sacrifice) by Melchisedech, (Gen. xiv-18). The priesthood of Christ is according to the order of Melchisedech, and his order of priesthood was to offer bread and wine. Also, the offering of the paschal lamb was a prototype of the sacrifice of the mass.

In the Zend Avesta the Vispered and Yaçnas contain what may be called the Mazdayačnian liturgy which was recited for the most part by the Priests. Among the ceremonies were: The consecration of the Zaothra, or holy water; the offering of the Draōnas, or small round cakes, which were eaten by the Priests, and the preparation and consecration of the Haoma, the juice of a certain mountain plant, which was revered as an emblem of immortality. It may be that the writer refers to these or other heathen ceremonies as "the symbolism of the mass."

Why are the bread and wine of the Eucharist called "elements?"

E. D.

Because the bread and wine constitute the *sacramental matter* of the Eucharist. The word element is used in its ordinary signification.

206. THE STARS AND STRIPES. When were the Stars and Stripes adopted as the flag of the United States? Was there a flag anterior to this?

CIVIS.

There was a flag anterior. On January 2d, 1776, the Great Union Flag of the Colonies commonly known as the "Con-

tinental Union Flag" was displayed on the day the new army about Boston was formed, in compliment to the thirteen United Colonies. This flag continued to be used until June 14th, 1777, when the Congress "Resolved that the Flag of the Thirteen United States be thirteen stripes, alternate red and white, that the Union be thirteen stars, white in a blue field, representing a new constellation." Paul Jones in command of the "Ranger" was the first to demand and receive from a foreign power a salute for the flag "equal gun for gun"—this he exacted from the French Admiral, commanding in Quiberon Bay, Coast of Brittany. Before that time the usage of Europe was to salute the flag of a republic with four guns fewer than were fired to salute the flag of a crowned potentate. From a paper on our National Flag appearing (July, 1877) in the "Magazine of American History" we extract the following: "Meantime Admiral Hopkin's sailed from the Capes of the Delaware, Feb. 17, 1776. Paul Jones was senior, First Lieutenant of the fleet, and raised the Continental Union Flag, displayed before Boston, Jan. 2, 1776, and 'the Standard of the Commander-in-Chief of the American Navy' . . . being a yellow field with a lively representation of a rattle-snake in the middle, in the attitude of striking, with the words 'Don't tread on me.'" Paul Jones (i. e. John Paul) was a Scotchman and the question arises whether he had anything to do with the composition of the "Rattle-snake Flag," and whether the symbol as well as motto were suggested by the Scottish "Thistle" with its legend: "Nemo me impune lacessit," "No one meddles with me with impunity."

207. Who first applied the term, the "Lost Cause," to the Southern Rebellion?  
J. G.

E. A. Pollard, the historian, first used the phrase in his book entitled "The Lost Cause." In *Appleton's Journal* he gave the following explanation of the origin of the phrase: "This titular description of our late war, which has become so popular on the Southern side, originated with the

present writer. Shortly after the war he prepared to write a history of it. He offered the work he designed to a New York publisher, who thought well of it, but objected to the title, 'History of the War,' etc. The work thus entitled might be confounded with some other inferior memoirs of the war which the writer had already composed, mere annals—'First Year of the War,' etc. 'Could not some title be found more unique and captivating, and not quite so heavy?' The writer promised to think of such a title. The next day he presented himself to the publisher and said: 'I have thought of a name for the work I design: it is *The Lost Cause*. You see the bulk of the people in the South were persuaded that we really contended for something that had the dignity and importance of a cause—the cause of constitutional liberty (though God only knows what the sequel might have demonstrated). I think there is something of proper dignity in the word *Cause*; then *The Lost Cause* is an advertisement of something valuable that is gone; besides, the associations of the title are tender and reverential—there is a strain of mourning in it. How do you like it?' 'Excellently well,' replied the publisher; 'it is just the thing' The title proved an instant success, and has since become *monumental*. The words, 'The Lost Cause,' have been incorporated into the common popular language of the South; and the universality of their reception implies a significance that is itself interesting."

208. What is the origin of the word *bric-à-brac*?  
D. U. R.

The English Philological Dictionary, following Littré, ascribes the word to a corruption of *de bric et de broc* which is analogous to the English "by hook or by crook," and, like that, is probably a phrase which owes its origin to assonance alone. Some fanciful etymologists, however, claim that *bric* in old French was an instrument that shot arrows at birds, while *broc* is from the word *brocanter*, to exchange or sell, the root of which is Saxon, and enters into the word broker.



Originally bric-à-brac seems to have meant second-hand goods, but as these are usually found in old curiosity shops, the word came to mean odd and curious articles prized by collectors.

207. Can any one give me the author of the following quotation:

"Do you know you have asked for the costliest thing  
Ever made by the Hand above—  
A woman's heart, and a woman's life,  
And a woman's wonderful love?"

M. B.

The poem of which this is the opening stanza is by Mrs. Mary T. Lathrop, of Jackson, Mich., a well-known temperance lecturer. It has been repeatedly attributed to Mrs. Browning, and to Adelaide Proctor, both of whom have poems of a somewhat kindred character, and also to Phœbe Cary, from a general similarity in manner and thought to that kindly and sincere but not very poetical singer. As the poem is a source of constant inquiry, and is not contained in any very well-known anthology, it is reprinted here:

#### A WOMAN'S QUESTION.

Do you know you have asked for the costliest thing

Ever made by the Hand above,—  
A woman's heart, and a woman's life,  
And a woman's wonderful love?

Do you know you have asked for this priceless thing

As a child might ask for a toy?  
Demanding what others have died to win,  
With the reckless dash of a boy.

You have written my lesson of duty out,  
Man-like you have questioned me,  
Now stand at the bar of my woman's soul  
Until I shall question thee.

You require your mutton shall always be hot,  
Your socks and your shirts shall be whole;  
I require your heart to be true as God's stars,  
And pure as heaven your soul.

You require a cook for your mutton and beef;  
I require a far better thing.

A seamstress you're wanting for stockings and shirts;

I look for a man and a king,—

A king for a beautiful realm called Home,  
And a man that the Maker, God,  
Shall look upon, as he did the first,  
And say, "It is very good."

I am fair and young, but the rose will fade  
From my soft young cheek some day,—  
Will you love me then, 'mid the falling leaves,  
As you did 'mid the bloom of May?

Is your heart an ocean so strong and deep  
I may launch my all on its tide?  
A loving woman finds heaven or hell  
On the day she is made a bride.

I require all things that are grand and true,—  
All things that a man should be;  
If you give this all, I would stake my life  
To be all you demand of me.

If you cannot do this, a laundress and cook  
You can hire, with little to pay;  
But a woman's heart and a woman's life  
Are not to be won that way.

208. Where is there mention made of the "Seven Cities of Cibola," and where is their supposed situation?

TITANIA.

See note in current issue entitled, "The Seven Golden Cities."

209. Who is the author of the following quotation:

"Al molino, ed alla sposa,  
Sempre manca qualche cosa,"

and what is the correct English translation of it?

TITANIA.

To the wife, as to the mill,  
There is something wanting still,

is a fairly literal translation. This is a common Italian proverb of unknown parentage and antiquity.

210. Whence do we get the phrase, "A huckleberry above my persimmon"?

WASHINGTONIAN.

This is a Southern expression, and means something beyond one's ability. Thorpe, in his "Backwoods" (published in 1846), speaking of the hunting achievements of one of the characters, said: "It was a huckleberry above the persimmon of any native of the country." The explanation may be found in the fact that in many parts of the South huckleberries are esteemed above persimmons. A story goes that on one occasion a number of persons happened to meet at the store in a village in one of the "huckleberry counties." A frost late in April

had done much damage to the fruit crop. One mourned his ruined peaches, another his cherries, and a third his apples, and so on. At last a lanky individual, whose tallowy face proclaimed him a denizen of the swamps, heaved a deep sigh of relief and exclaimed: "Thank God, the huckleberries ain't touched; I'm all right!" To him, certainly, the huckleberry was above the persimmon.

211. From what Latin author is *E Pluribus Unum* derived, and who first proposed it as a motto for the Great Seal of the United States? TITANIA.

The phrase is not to be found in any Latin author, and is doubtless of comparatively recent origin. Indeed, its grammatical construction is called into question by some scholars, who say that it does not properly express its generally accepted meaning; that, literally interpreted, it means *one out of many*, in the sense of *one out of a thousand*, and not one *made* or *composed* of many parts, which, as the motto of the United States, is the meaning it is intended to convey. See note on "The American Seal," in current number, for answer to the latter part of query.

212. Whence do we get the expression, "Honor among thieves?" QUERIST.

Edmund Burke, in his great speech on the impeachment of Warren Hastings, says: "You see how they are bound to one another, and how they give their fidelity to keep the secrets of one another to prevent the directors having a true knowledge of their affairs, and I am sure if you do not destroy this honor among conspirators and this faith among robbers that there will be no other honor and no other fidelity among our servants in India." We have seen it stated that the Romans had a saying, "As well look for honesty among thieves," but though this may be so, the phrase is not necessarily the parent of the expression referred to. Speaking of the origin of popular saws and proverbs Dean Trench says: "The great majority of proverbs are foundlings, the happier foundlings of a nation's wit, which the collective nation has refused to

let perish, has taken up and adopted for its own. But still, as must be expected to be the case with foundlings, they can for the most part give no account of themselves. Not seldom, too, when a story has been given to account for a proverb's rise, it must remain a question open to much doubt whether the story has not been subsequently imagined for the proverb, rather than that the proverb has indeed sprung out of history."

213. When and how did New York get the title of "The Empire State?"

G. H. P.

The sobriquet was not, as has been fancied, assumed by its citizens out of State pride or vanity. It was inferentially given to it by General Washington. In his reply to the address of the Common Council of New York City, signed by "James Duane, Mayor," and bearing date "Dec. 2d, 1784," he says: "I pray that Heaven bestow its choicest blessings on your city; that a well regulated and beneficial commerce may enrichen your citizens, and that your State (at present *the seat of Empire*) may set such examples of wisdom and liberality as shall have a tendency to strengthen and give a permanency to the union at home, and credit and respectability abroad."

214. I should like to see a statement of the origin of that slang rebuke which greets an ancient or a well-worn joke or anecdote in the heartless exclamation, "Chestnuts!" And whence the ringing of the "chestnut-bell?" J. W. B.

This question appears among our prize series, No. 74, and therefore cannot be answered now.

215. Whence the phrase, "Benefit of clergy?" MEDICUS.

The word clergy here, like the word clerk (which is an abbreviation of *clericus*), does not refer exclusively to churchmen, but includes all who had any pretensions to learning. William Rufus, the second of the Norman Kings of England, enacted an ordinance (1087) known by the above title, in accordance with which a man could save his life on his proving that



he was not entirely ignorant of letters. The first verse of the fifty-first psalm was chosen as the reading-test, and hence got the name of "neck-verse." Readers of Sir Walter Scott will remember that William of Deloraine boasts of his inability to read a line even were it his "neck-verse at Haribee"—Haribee being the spot in Carlisle where Scottish moss-troopers and thieves were wont to be "justified," *i. e.*, hanged.\*

The statute in favor of "clergy" continued nominally in force till 1700, when it was repealed during Queen Anne's reign, although long before that it had become a dead letter.

216. Please give me the origin of the word *euchre*. D. U. R.

The "Encyclopædia Britannica" says that it is supposed to be derived from the French word *ecarté*.

217. Where did the significant phrase, "Take pot luck with us," originate? H. P. B.

The phrase probably originated from the French expression, "*Fortune du pot*." The *pot à feu* in France generally contains the family meal, and the meaning of the phrase, *fortune du pot*, or pot luck, is to take with the family whatever it may happen to have for a meal, without any extra preparation for a guest. The phrase is common everywhere in Great Britain.

218. I have heard both "Dead Sea fruit" and "Dead Sea apples" quoted. Which expression is correct; and where may the full quotation be found? Is there really any such fruit in existence? T. C. S.

There are many quotations alluding to both "Dead Sea fruit" and "Dead Sea apples." The two best known are:

"Like Dead Sea fruits, that tempt the eye,  
But turn to ashes on the lips."

[Moore's Lalla Rookh, "The Fire Worshippers."]

"Like to the apples on the Dead Sea shore,  
All ashes to the taste."

[Byron, Childe Harold.]

In the vicinity of the Dead Sea there grows a species of yellow fruit called the "Apples of Sodom." These are beautiful and tempting to the eye, but bitter to the taste, and full of small, black grains not unlike ashes. Tacitus, in his *Historia*, alludes to this singular fact . . . "the trees may put forth their blossoms, they may even attain the usual appearance of maturity, but with their florid outside all within turns black and moulders into dust." The "Dead Sea fruit," or "apples," form a favorite allusion for moralists. In "Paradise Lost" Milton makes this allusion, in describing the infernal regions:

"Greedily they plucked  
The fruitage, fair to sight, like that which grew  
Near that bituminous lake where Sodom flamed;  
This more delusive, not the touch but taste  
Deceived; they, fondly thinking to allay  
Their appetite with gust, instead of fruit  
Chewed bitter ashes, which th' offended taste  
With sputtering noise rejected."

### Referred to Correspondents.

219. Of what English writer has it been said, "He is your only good damner, and if ever I am damned I shall like him to damn me."?

Who said it?

E. L. C.

220. Where in the works of Dickens can the word "powler" be found?

C. H. W.

221. The following item recently appeared in a newspaper published at Lancaster:

"It is a singular fact that there has not been a single marriage license granted to people of the Amish religious persuasion during the present year. The alleged reason is that people of that society do not marry during leap year. Why this is so must be left to conjecture. During the closing days of 1887 there were a great many licenses granted to members of the Amish church, but since that time they have ceased entirely."

Is there any foundation for the statement that members of the Amish church do not marry during leap year?

D. W. N.

222. In pagan times *red* used to be the color of Mars, *black* that of Saturn. Can anyone tell me what was the color of Hermes or Mercury, and what that of Jupiter?

E. D. M.

223. Can you or any of your rural readers tell me why, on pines being cut down, they are followed by scrub-oaks?

J. M. S.

### Communications.

"IN MEN WHOM MEN DECLARE DIVINE," ETC. (Vol. I., p. 165.)—Your correspondent has misquoted the poetry. He evidently refers to the following:

"In men whom men condemn as ill  
I find so much of goodness still,  
In men whom men pronounce divine  
I find so much of sin and blot,  
I hesitate to draw a line  
Between the two, where God has not."

The above is taken from a poem, entitled: "Burns and Byron," by Joaquin Miller, and is found at page 264 of his book, "Songs of the Sierras."

SOAPY SAM.—In a late number of the *English Notes and Queries* two correspondents deny the explanation as to how Bishop Wilberforce acquired the *sobriquet* of "Soapy Sam," given in *AMERICAN NOTES AND QUERIES* (Vol. 1, p. 114) upon the authority of Lord Houghton. They say:

"The *sobriquet* of 'Soapy Sam,' given to the late Bishop Wilberforce, most certainly did not have its origin in the combination of his own initials, S. O. (Sam. Oxon), with those of the Principal of Cuddesdon, A. P. (Alfred Pott, not Potts), but was certainly anterior to the somewhat unfortunate juxtaposition of those letters in the chapel of that college, to which Mr. Sikes refers. A friend of mine was present on the occasion alluded to, and I have heard him tell how dismayed he was when, on reaching the east end of the chapel, and turning round to survey the building he descried the unhappy letters S. O. A. P. in floral decorations above

the stalls of the Bishop and of the Principal respectively, at the west end. 'An enemy,' he exclaimed, 'hath done this.' But it was too late then to alter it."

EDMUND VENABLES.

"I have always understood that the coincidence of the combined initials S. O. and A. P. suddenly struck with consternation the spectators on the occasion of a festivity at Cuddesdon which the Bishop was to attend, and when there was not time to alter the floral arrangement, as his Lordship was momentarily expected. This must have been after the *sobriquet* was applied, or there would have been no such cause for disturbance." C. H.

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### THE FIFTEENTH INSTALMENT.

106. Who was the original of Shakespeare's Fallstaff?
107. Is Owen Meredith's "Lucille" entirely original, and who first claimed it was not?
108. Whence the word God's Acre, and what analogous expressions are there in other languages?
109. What was the legend of Childe the Hunter?
110. What is the truth about the Mælistrom and what legends have clustered round the whirlpool?



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## Notes.

JEDWOOD OR JEDDART JUSTICE.

Jeddart or Jethart was the former, and is still the local name for Jedburgh, the capital of the shire of Roxburgh, Scotland. Jedwood designs the whole district lying on the little river Jed, on which Jedburgh stands. In ancient times this burgh was a place of considerable strength and importance. From its situation on the borders, as well as from the character of the clans by which it was surrounded, it was especially exposed to violence and rapine, and was repeatedly sacked by the English, and, once, at least, burned to the ground. The long suffering of its natives at length came to an end, and when an Englishman, or other marauder, was captured the rule came to be, "A short shrift and a long rope." But the canny burghers did not altogether dispense with legal forms. After the culprit was executed, an assize was held by the Warden of the Marches, evidence led, and sentence pronounced in due form of law. Hence the well-known rhyme—

"You've heard men talk of Jeddart law,  
Whereby they first do hang and draw,  
Then sit in judgment after."

A variant of this is—

"I oft have heard of Jeddart law,  
And shook my sides with laughter.  
Where in the morn they hang and draw,  
And sit in judgment after."

Scott frequently alludes to Jeddart law in his poems and border minstrelsy.

In his "Fair Maid of Perth" (ch. 32), Douglas, dealing with the murderers of Rothesay, asks, "Have we not some Jedwood men in our troop?" and, receiving an affirmative reply, says: "Call me an inquest of these together; they are all good men and true, saving a little shifting for their living. Do you see to the execution of these fellows while I hold a court in the great hall, and we'll try whether the jury or the provost marshal do their work first; we will have Jedwood justice—hang in haste and try at leisure." Macaulay alludes to "Jeddart justice" in his essay upon Moore's "Life of Byron."

Other accounts have been given to explain the expression. Thus Crawford, in his *Memoirs*, says: "Jedburgh justice—'first hang a man and syne judge him'—took its rise in 1574, on the occasion of the Regent Morton trying and condemning with vast precipitation a vast number of people." But had this explanation, or any other than the popular one, been well founded, it would without doubt have been noticed by Scott. Analogous expressions are, "Cupar Justice," "Abingdon Law," "Lydford Law," and even our own "Lynch Law." As explanatory of "Cupar Justice" the following is told.

Cupar is the capital of the county or "kingdom" of Fife, Scotland. Two men were convicted at the circuit court of sheep-stealing. One escaped and remained at large till curiosity led him to go to Cupar to see his friend executed. He was discovered, and forthwith strung up alongside his comrade. "Abingdon Law" takes its name from Abingdon, Berkshire, England, where, during the Commonwealth, Major-General Brown used first to hang his prisoners and then try them. (See Notes to Macaulay on Moore's "Byron.") Lydford is an obscure corporation of Devonshire, where a Court of Stanneries (certain royal prerogatives connected with the working of the tin mines) was anciently held. The saw, "First hang and draw, then hear the case by Lydford law," is supposed to allude to some absurd rulings of the Mayor and corporation, who were but mean and illiterate persons. Our own "Lynch Law"

seems to belong to the same class with the above, "Lydford Law" probably excepted.

#### WEATHER-COCKS OR VANES.

The idea of placing vanes on the loftiest part of edifices to show how the wind blows is of very early origin. Beckmann, in his notice of ancient wind-indicators, tells of a tower built at Athens by Andronicus, of octagonal form, each side of which was faced with a personification of the wind toward whose quarter the symbolical figure looked. Its spire was surmounted by a copper Triton, so constructed as to point with a rod to the figure which represented the wind which turned the Triton. This is mentioned also by Vitruvius. In a document of earlier date than 1157 a description is given of a Syrian tower surmounted by a copper equestrian statue, which turned with every wind. The custom of making the vane in the form of a cock is of mediæval origin, and is due to Christian symbolism. About the middle of the ninth century, we learn from ancient documents, the figure of a cock was set up on every church steeple as the emblem of St. Peter, because, as suggestive of the cock which crowed before this saint (and, no doubt, with reference to its morning alertness), the cock came to be the symbol of clerical vigilance. In these dark ages the clergy called themselves the "Cocks of the Almighty," whose duty it was, like the cock that crowed before Peter, to call the people to repentance, or, in any event, to the church.

The following inscription is found on a weather-cock at Brixen: "Dominus Rampertus Episc. gallum hunc fieri præcipit, an. 820" (The Lord Bishop Rampertus ordered this cock to be made, an. 820). An old Latin poem preserved in the Cathedral of Oehringen, well illustrates the mystical meaning given to the weather-cock in mediæval times. Its substance is, that as the cock keeps watch from the high tower, hears the angels' songs, is crowned on his head like a king, and spurred on his feet like a sol-



dier, protects and provides for his flock, etc., so the priest should keep watch for his flock, be ever exalted and nearer to heavenly things than laymen, should have supreme authority and strength, and should protect his congregation giving to them the "flowers of the Scriptures" and all spiritual comfort. Durandus has a Latin poem which may be Englished somewhat as follows: "Do you wish to know the supreme reason wherefore the cock, shining in brass, cuts the north wind on the pinnacle of the church, looking out for every thief and wanderer? He sings the song of repentance to all, for, as a cock at first summoned Peter to penitence, when, betrayed by sleep, he had denied his master, so, thou, a more worthy cock, summonest the sinner to the cross on high." In "The Sphinx and Edipus; or, A Helpe to Discourse" (1633), occurs the following in the form of question and answer: "Ques.—Wherefore on the top of church-steeple is the cocke set upon the crosse of a long continuance? Ans.—That whilst aloft we behold the crosse, and the cocke standing thereon, we may remember our sinnes, and, with Peter, seeke and obtain mercy; as though, without this dumbe cocke, which many will not hearken to until he crow, the Scriptures were not sufficient alarum."

From the foregoing it will be seen that the English are in error in their assertion that the choice of a cock for a vane originated in the 14th century, in the reign of Edward III, the object being to ridicule the French people, with whom they were then at war, and that the custom of cock-throwing took its rise at the same time. Dr. Johnson says: "The inconstancy of the French was always the subject of satire, and I have read that the index of the wind upon our steeples was made in the form of a cock in order to throw ridicule on them for their frequent changes." It is to be observed that in Latin the name for a Frenchman and a cock is the same (*Gallus*), and the inference is that the English willingly set up the bird in a position where he became the type of fickleness. The supposition is, however, groundless.

Another solution of the origin of the weather-cock is offered by the Society of Antiquaries, on the authority of Gramaye, who ("History of Brabant") says: "The manner of adorning the tops of steeples with a cross and cock is derived from the Goths, who used that as their warlike ensign," and this is corroborated by Peter le Neve, as cited by Brewer. Besides, we know from the Bayeux tapestries, that in the last Danish invasion of England, under Sweyn in 1013, the northern vessels carried vanes of some sort on their masts. But all this does not touch the evidence in favor of the ecclesiastical origin of the weather-cock.

We may note, in fine, that, apart from symbolical reasons, the physical conformation of the cock, with its large tale, admirably adapts it for use as a vane.

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#### GOOD WINE NEEDS NO BUSH.

This saying dates back to classic times. The custom of hanging out a bush—usually ivy—before drinking-houses or taverns prevailed among the Romans, and Larwood and Hotten, in their "History of Signs," quote a Latin proverb: "*Vino vendibili suspensâ hederâ non (or nihil) opus est*," of which the English proverb is simply a translation. The ivy was selected because it was the plant sacred to Bacchus. The usage, as well as the proverb, may have been brought by the Romans to England, and if so, they are as old as our era. A "bush" was the recognized sign of a tavern in the old days of "Merrie England." It was not, however, always attached to the house, but was quite commonly displayed on a stake, called an "ale-stake," fixed up in front of the inn. Such stakes are still to be seen before country public houses in England, the most now bearing a strikingly painted sign, but some, as in Warwickshire, Herefordshire, etc., still displaying the bush. Indeed, at fair times, all over the country, the bush is still frequently to be seen before booths where liquor is sold. In Gloucester, at the Michaelmas Fair, all private houses where ale, beer, or cider is for sale [for the privilege of selling liquor

without a license is, or was till comparatively recent times, granted during the fair] display a "bush," consisting of a wreath or garland of ivy, boughs of trees, or merely a bunch of flowers, outside the door.

In the old poets and dramatists we find constant allusion to the ancient custom. Here is a specimen of a jolly old drinking-song—

He that will an ale-house keep  
Must three things have in store,  
A hogshead of ale, all his guests to regale,  
And a bush to hang out at his door;  
A hostess to fill up the tankard at will—  
And what can a man wish more,  
Merry hearts,  
Aye, what can a man wish more?

In Vaughan's "Golden Grove" [1608] we find, "Like as an ivy-bush put forth as a ventrie is a sign that wine is to be sold there." Poor Robin [1631], in his "Perambulation from Saffron-Walden to London," has this:

"And some with bushes, showing they wine did draw."

Lilly, in his "Euphues" [A. 3], has: "Things of greatest profit are set forth with least price. Where the wine is neat there needeth no ivie bush." Allot, in a "Sonnet to the Reader," prefixed to his "English Parnassus," says:—

"I hang no ivie out to sell my wine;  
The nectar of good wits will sell itselfe."

We read that in the reign of Edward III all the "taverners" in the city of London were summoned to the Guildhall and warned that no sign or *bush* would henceforward be allowed to extend over the King's highway beyond the breadth of seven feet." In those days the bush was frequently attached to a pole called an ale-pole, protruding forth from the house. We may see such signs depicted in old plates of the city. A portion of the Bayeux tapestry represents a house burning, and next to it we see another from whose window an ale-pole with its bush projects. There is scarcely a town in England but has its "Bush Inn," the name being a memorial of the good old times.

Instead of a "bush," we often now see a cluster of gilded grapes painted as a public-house sign.

Similar proverbs are common to several nations, showing that the Roman bush-sign had been carried thither also. The French say: "*Au vin qui se vend bien, il ne faut point de lierre.*" The Spanish: "*El vino bueno no ha menester pregonero*" ("Good wine needs no crier.") A Scotch saying is, "Gude ale needs no wisp," for sometimes the "bush" was merely a wisp of hay or straw, or a bundle of twigs.

The slang phrase "He is bosky" (drunk) may be derived from the custom of using the bush as a sign.

#### THE LADY OF KYNAST.

The ruined Castle of Kynast, in the neighborhood of Hinschberg, is one of the most picturesque features of the Riesengebirge Mountains, lifting its head above a frightful abyss that is known as Hölle, or Hell. It was built by Duke Folko, of Silesia in 1592, and was gutted by fire in 1675.

A popular legend about one of its former owners, Lady Künigunde Von Kynast, is interesting from the fact that it has been versified by two famous German poets—Körner and Rückert, and is an evident offshoot from the legend of "The Glove," which has been poetically interpreted by three other poets—Schiller, Leigh Hunt, and Browning. The basis of all five poems is simply this: A lady commands her lover to do some perilous task; he succeeds, and when she would reward him, spurns and leaves her. Of all the five poets, Browning alone takes the lady's part.

In Körner's poem, "Die Kynast," the Lord of Kynast has died by a fall over the precipice. The widowed lady, being forced, against her will, to choose among her suitors, declares she will only marry him who fears not the abyss, and will ride around the edge of the battlements. To her surprise and horror, one lover after another makes the attempt and disappears into the abyss. She gradually



grows hardened and indifferent, when an unknown knight rides up, who at first sight captures her heart, so that she would fain have him desist, but he spurns her entreaties, and accomplishes the perilous task. Joyfully she hastens to greet him. He coldly tells her that he is Albert of Thuringia, that a wife awaits him at home, and that he came only to avenge his slaughtered friends, and rides away. Künigunde, mad with shame, dashes herself from the parapet.

In Rückert's ballad (*Die Begrüssung Von Kynast*) the lady—a maiden, and no widow—is cold and heartless from the beginning until the arrival of the strange knight. After his triumph and her discomfiture she survives to an old age, and is finally changed into a wooden statue, which all must kiss who would see the Kynast.

J. C. Mangan has paraphrased Rückert's ballad, under the title of "The Ride Around the Parapet," and made an even more striking poem than the original. C. T. Brooks' translation is more literal, but far less poetical.

Schiller found the story of "The Glove" in St. Foix's "*Essais Historiques sur Paris*," where in a few words of quaint French the old chronicler tells how, as King Francis was watching the lions in the amphitheatre, a lady threw her glove into the arena, challenging her lover, De Longe, to bring it back as a proof of his boasted devotion. He leaped down, recovered the glove, then flung it straight in the lady's face, his love being turned to contempt by this revelation of her true character. Schiller calls the lady Künigunde, and both he and Leigh Hunt close by leaving the lady sitting silent and ashamed in the midst of the assembly. But Robert Browning (who puts his version in the mouth of Pierre Ronsard) carries the tale on, vindicates the lady by a curious analysis of the motives which prompted her to this test of her lover's truthfulness, and marries the lover to a mistress of the King, who takes a malicious delight in sending De Longe after her gloves.

# LONGEST WORD IN THE ENGLISH LANGUAGE.

It is not so difficult a matter to find long words as it is to decide whether they are entitled to be considered a part of the English language. Honorificabilitudinitatibus (27 letters) appears in Bailey's Dictionary, and is, Halliwell tells us, common in old plays as a burlesque word expressive of highest honor. Thus, in John Taylor's "Sir Gregory Nonsense" (1622), the author addresses himself to the "Sir Reverend Right Worshipped Mr. Trim Tram Senseless, &c., Most Honorificabilitudinitatibus." Shakespeare, in "Love's Labour's Lost," puts it into the mouth of a clown—"Costard, I marvel thy master hath not eaten thee for a word, for thou art not as long by the head as honorificabilitudinitatibus." A note to this says: "It is often mentioned as the longest known, whencesoever it comes." Marston, in his "Dutch Courtezan" (1604), says: "His discourses are like the long word honorificabilitudinitatibus—a great deal of sound and no sense. The word is the dative or ablative plural of honorificabilitudinitas, which is defined in Ash's Dictionary (1785) and in Maunders' (so late as 1840) with the definition, "Honor in the highest degree, in a burlesque sense."

J. S. Courtney, in his "Penzance Tales," tells of a knife-grinder in the market-place who had the word painted on his machine as an attraction to the crowd. Aldiborontiphoscophoruio (24 letters) and Chrononhotontologos (20) are characters in a play having the latter name as title, and described as "The most tragical tragedy that ever was tragedized by any company of tragedians," by "Honest Merry Harry Carey (author of 'The Dragon of Wantley,' and other farces), 1734."

If we enter the chemical laboratory we find Nitrophenylenediamine, a red dye-stuff, standing on the authority of the *London Times*; and a Boston medical journal is authority for the Jumbo, "Methylbenzoinethoxyethyltetrahydropyridinecarboxylate" (52 letters), the chemical

terminology for cocaine. Surgery, too, offers its contribution in the form of "dynamorphosteopalinklaster," an instrument for breaking a falsely-united fracture. Verplanck, in a note to Shakepeare's long word in "Love's Labour's Lost," says: "Taylor, the old water-poet, has given us a syllable more of this delight of school-boys, honorificabilitudinalibus. But he has not equalled Rabelais, who has furnished the title of a book that might puzzle Paternoster Row—'Antiperecatameta-parhenzedamphicubiationes.'"

But, leaving the region of burlesque and the scarcely less ridiculous domain of chemical and surgical terminology, and turning to words in actual use in literature and appearing in our best dictionaries, we find "Disproportionableness," with its 21 letters, to be entitled to the championship, closely followed by "Incomprehensibleness" and "Chrystallographically (?) with 20. "Incomprehensibility" has 19.

There our readers have our discursus on long words, and if they are as wearied of reading it as we are of spelling them out, they will be thankful to be done with it.

#### FOOLS' PARADISE—LIMBUS FATUORUM.

The Latin word *limbus* (a hem or border) is used to design a region near the abode of the blessed, but yet not a part thereof. Dante located limbo between hell and that "borderland" where dwell "the praiseless and the blameless dead." The old schoolmen taught that limbus, or limbo, had four divisions—First, *Limbus Puerorum*, for unbaptized children; second, *Limbus Patrum*, for the patriarchs and good men who lived before Christ; third, *Limbus Purgatorius*, where the better sort are cleansed of their sins; fourth, *Limbus Fatuorum*, for fools, idiots, and lunatics, who, not being responsible for their sins, are not punished in hell or purgatory, yet cannot be received into heaven, because they have done nothing to merit salvation.

This limbo of the schoolmen bears a close analogy to that of the Mussulmans,

as described in the Koran under the name of *Al Araf* (the partition). This is a region lying between Paradise and Jehennam, and designed for those who are morally neither good nor bad, such as infants, lunatics, and fools. Its inmates will be allowed to hold converse with both the blessed and cursed. To the former this limbo will appear a hell, to the latter a heaven. Ariosto (Orlando Furioso, xxxiv, 70) speaks of a limbo of the moon, where are treasured up all precious hours misspent in play, all vain efforts, all vows never paid, all counsel thrown away, all desires that lead to nothing, the vanity of titles, flattery, great men's promises, court services, and deathbed alms.

The allusions to limbo in our earlier literature are frequent. Spenser ("Faërie Queen," B. 1, Can. 2, St. 32) says—

"What voice of damned ghost from Limbo Lake  
Or guileful spright wandering in empty aire \* \*  
Sends to my doubtful eares these speaches rare  
And rueful plaints, me bidding guiltless blood  
to spare?"

A "fools' paradise," in its modern acceptance, is not a locality, but a mental condition in which the dweller in it indulges in illusive expectations, vain hopes, and insecure or unreal pleasures of any kind. Milton, however (*Par. Lost*, bk. 3, l. 347, *et seq.*), uses the expression in somewhat, at least, of its local sense—

"Both all things vain, and all who in vain things  
Built their fond hopes of glory or lasting  
fame, \* \* \*

All the unaccomplished works of nature's hand,  
Abortive, monstrous or unkindly mixed—\* \* \*  
\* \* \* \* \* all these upwhirled aloft  
Fly o'er the backside of the world far off,  
Into a limbo large and broad, since call'd  
The Paradise of Fools, to few unknown."

It is in its metaphorical sense that Shakespeare makes the nurse in "Romeo and Juliet" use the expression, "You lead her into a fools' paradise." In a 1549 edition of the Bible, 2 Kings, iv, 28, is rendered, "Brynge me in a fool's paradise." Crabbe, in "The Borough," uses the phrase to denote unlawful pleasure—

"In this fool's paradise he drank delight."



## THE THREE R'S.

The famous toast to "the three R's—reading, 'riting and 'rithmetic"—is usually accredited to Sir William Curtis, Bart. Lord Mayor of London in 1795, and for many years one of the wardens of the Tower. He proposed it at a dinner given by the Board of Education in the days when Dr. Bell and the Quaker Lancaster were pleading for increased educational advantages for the poor. It was received with great applause and drunk amid much merriment. But, though recognized as a jest at the time, it was afterwards taken up in earnest by Sir William's detractors, who have handed his name down to posterity as a blundering ignoramus. A writer in *Notes and Queries* says that an aged member of the corporation, now deceased, assured him that Sir William Curtis, although a man of limited education, was very shrewd, and not so ignorant as to suppose his presumed orthography was correct. He chose the phrase simply as a joke.

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**Queries.**

224. Can you re-tell the story of how the Star Spangled Banner came to be written? I have seen it somewhere in print, but cannot remember where. A. B. M.

This patriotic song by Francis Scott Key was written in 1814, during the bombardment of Fort McHenry. By authority of President Madison, Key had gone to the British fleet under a flag of truce to secure the release of his friend, Dr. Beanes, who was detained a prisoner on the flagship. The British agreed to the release, but not until after the proposed attack on Fort McHenry, which the admiral boasted he would carry in a few hours. Key was detained in the English fleet, with his friend, the ship that bore them being anchored at the mouth of the Patapsco, within full view of the fort. They watched the flag of the fort during the entire day, and when night prevented them from seeing it they still remained on deck, noticing every shell from the moment it was fired until it fell. The bombardment

suddenly ceased some time before day, but they knew not whether the fort had surrendered or the attack been abandoned. At the first dawn of day their glasses were turned to the fort, and, with a thrill of delight, they saw that "our flag was still there!" The song was begun by Key in the fervor of the moment, and a few lines hastily jotted down on the back of a letter, with brief notes that would help in recalling the others. He finished it in the boat on the way to the shore, and wrote it out as it now stands immediately upon reaching Baltimore. In an hour after it was placed in the hands of the printer it was on the street, was hailed with enthusiasm, and at once took its place as a national song. The music to which it was adapted is an old French air, long known in England as "Anacreon," and afterwards in America as "Adams and Liberty."

225. Why is a chronic grumbler, or in slang phrase a "Kicker," sometimes called a "Momus." B. S. Reed.

In Greek fable Momus was the God of mockery and censure, hence the application of his name to fault-finders. Momus delighted in finding fault with gods and men. Neptune, Minerva and Vulcan, so the fable goes, once had a contest to prove which was the greatest artist. Neptune made a bull; Minerva, a house; and Vulcan, a man. Momus was chosen judge, and found fault with the bull because its horns were not nearer the front than he might fight better; the house, he declared, should have been made movable so that it could be removed in case of trouble with the neighbors; the man should have had a window in his breast so that his thoughts could be seen. The three contestants were so disgusted with the judgment rendered that they thrust Momus from heaven; and he finally died of grief because he could find no imperfection in the beauty of Venus.

226. Has there been in the American army a general named Richard Butler? If so, in what war did he serve, and how was he distinguished? J. P.

At the beginning of the Revolutionary war Richard Butler, who was by birth an Irishman, was made lieutenant-colonel in the Pennsylvania line. Later, in 1777, he was lieutenant-colonel of Morgan's Rifle Corps, distinguishing himself on several occasions. Near Williamsburg, Va., on the 26th of June, 1781, while with General Lafayette's detachment he attacked General Simcoe's rangers and worsted them. At the close of the war he held the rank of colonel of the Ninth Pennsylvania Regiment. In the expedition of St. Clair against the Indians he commanded the right with the rank of major-general. He was killed in an engagement during this expedition on November 4, 1791. He had several brothers who fought with more or less distinction in the Revolutionary war.

227. Who was Daniel Boone, and when did he cross the mountains from Virginia? Is it known by what pass in the Cumberland mountains he crossed into the territory now known as Kentucky?

ALEX S. ARTHUR.

Daniel Boone was the son of a Pennsylvania farmer, and was born February 11, 1735. His father moved to what is now North Carolina about 1748. Boone became a great hunter, pioneer and Indian fighter. He first crossed the mountains into Kentucky in 1769. His life may be found in almost any American history. Bancroft, Vol. III. and IV., gives detailed accounts of his adventures. Boone and his party were attacked at Cumberland Gap. This is the only pass so far as we can find that is particularized in the record of Boone's adventures.

228. What rule can be given for the proper use of the expression "made of," "made from," "made with?" I. H. W.

"Made of" is, we think, equal to composed or made up of. "Made from" has reference to what a substance is derived from; as, whiskey is "made from" rye. "With" seems more commonly used when the various ingredients with which to prepare anything are specified, as by way of instruction; as, a good salad dressing

is "made with" vinegar, oil, mustard, pepper and salt.

229. Can "pass" properly be used of persons going on opposite directions?

I. H. W.

"Met" is the commoner expression, but we talk of "passing" a man on the street without recognition, and our correspondent must be familiar with the following often-quoted passage:

"Ships that *pass* in the night and speak each other in passing;  
Only a signal shown and a distant voice in the darkness.  
So in the ocean of life we *pass* and speak one another:  
Only a look and a voice, then darkness again and a silence."

If our correspondent will reflect on the expression "I *met* a man on the stair, and *passed* him without speaking," he will perceive the difference in the sense of the two words.

230. What is a turnpike road and how does it differ from a macadamized road?

I. H. W.

The words do not necessarily differ nor do they necessarily agree. A turnpike we take to be a pike or road maintained by tolls, which were originally collected at turnstiles. A macadamized road is a road covered with pounded stones and otherwise made according to the principles of Mr. McAdam, the eminent Scotch road-maker.

231. Is it correct to use the word evening in speaking of the time between noon and sunset? To what localities is this peculiar and how did it originate?

I. H. W.

Evening is used in the South and as far north as Maryland for the part of the day after dinner. Being the universal usage, it seems right to use it colloquially there. But we do not think it would be correct to use it in literature. In Britain it is the custom to call all the part of the day before dinner; morning, and all after, evening. With the upper classes the dinner-hour is sometimes as late as eight, never before six. The South—as Virginia, the Carolinas, Georgia and Maryland—was largely set-



tled by the younger members of the English aristocracy and their imitators. It is not improbable the usage there originated with them, and was continued when dinner came to be eaten even so early as noon.

232. Virginia is called the "Mother of Presidents." I was there during the last Presidential campaign and heard speakers of both sides continually refer to the "Old Dominion" under this title. What number of Presidents did Virginia furnish?

E. S. MOORE.

The following Presidents were natives of Virginia: Washington, born in Westmoreland County, 1732; Jefferson, Albemarle County, 1743; Madison, King George, 1751; Monroe, Westmoreland, 1758; Harrison, Charles City County, 1773; Tyler, Charles City County, 1790; Taylor, Orange, 1784.

233. Which President was the wealthiest?

E. S. MOORE.

Washington is said to have been the wealthiest President, having left an estate valued at \$800,000. Van Buren came next, with a property estimated at \$400,000.

234. Who were the original "Jersey Blues?"

R. T. WALES.

The original Jersey Blues were a New Jersey battalion, five hundred strong, who served in King George's war—1745 to 1748. They had their name from their uniform—blue, faced with red—and wore buckskin breeches and gray stockings. At the time they were described as "the likeliest well-set men who ever entered upon a campaign."

235. I have read somewhere a legend that Marshal Ney was an American by birth; that he served in the American Revolution, and, disappearing for a time, finally appeared as Michael Ney, Marshal of France. Is there any foundation for the story?

H. R.

No. Ney was born at Sarrelouis, Alsace, in 1769. He would not have been old enough to have fought in the American Revolution in any event.

236. Where can I find this quotation?

"On fame's eternal camping-ground  
Their silent tents are spread,  
And glory guards with solemn sound  
The bivouac of the dead."

Some say it is by Buchanan Read, others by Colonel Halpine. It is often quoted by speakers, is found on many tombstones, especially in the South, is on the title-page of the "Roll of Honor,"—the Dead in National Cemeteries—a work published by the Government, but I have never seen the author mentioned. F. S.

The lines are by Col. Theodore O'Hara, and occur in the opening stanza of his well-known poem, "The Bivouac of the Dead." This poem, originally called Kentucky's Dead," was read by him at the dedication of a monument to the Kentucky soldiers who fell at Frankfort, Mexico, in 1847.

O'Hara was born at Danville, Ky., in 1820, and was the son of an Irish political exile. He became connected with the press in Louisville, but entered the army at the breaking out of the Mexican war, in which he gained distinction. Afterwards he again devoted himself to journalism, but deserted it to enlist in the Confederate army at the beginning of the civil war, and was on the staff of General Albert Sydney Johnston, who fell in his arms at the battle of Shiloh. After the war he retired to a plantation in Alabama, where he died June 6, 1867. He wrote several other poems, the best known of which is "The Old Pioneer." No collection of his poems has been published.

### Referred to Correspondents.

237. What is the meaning of half-shire as applied to some New England villages?

J. P. L.

238. What is the Legend of the Gold and Silver Shield?

M. FULLER.

239. What is the Legend concerning Edelweiss?

M. FULLER.

240. Where can the phrase be found, "Fair, fat, and forty"?

M. FULLER.

241. Whence the expression, "Thick as hops"?

M. FULLER.

242. Who said, "The world is governed too much" ?

M. FULLER.

243. Who said, "It takes three generations to make a gentleman and four to make a lawn" ?

M. FULLER.

244. Who wrote a sonnet commencing

"Roused by the billows' melancholy dirge  
I woke as night her sable banner furled?"

H. L. B.

245. When and where and by whom was the term "Stalwart" introduced into political nomenclature?

J. P. L.

246. Can you inform a perspiring public of the origin and original meaning of the term, "His name is Dennis" ?

G. M. ROWE.

247. Can any one tell me the author of the following lines, and where I can find the entire poem? I quote from memory:

"'Tis the old, old story, one man will read  
His lesson of life in the sky,  
And the other blind to the present need  
Will see with the spirit's eye.

"You may grind their souls in the self-same mill,  
You may bind them heart and brow,  
But the poet will follow the rainbow still,  
And his brother will follow the plough."

H. W.

248. What tribes of Indians occupied the country at or about Cumberland Gap previous to the advance of the white man? There are found in the Powell's Valley of Tennessee and Virginia, and in the Yellow Creek Valley of Kentucky, remains of Indian towns and camps. And there are also certain mounds, said to belong to the age of mound-builders. Several of these mounds have been opened, and found to contain skeletons, shells, beads, and other interesting relics.

ALEX. A. ARTHUR.

249. In the exciting times of the discussion of slavery and secession before the civil war I clipped from a Philadelphia paper a poem on "The Union." According to my recollection the editor stated that the poem had originally appeared in a Vicksburg paper. The clipping was

pasted in my scrapbook, but, alas! the scrapbook with all its precious contents has long since disappeared and left not a wrack behind. Although I learned the poem by heart and recited it as an exercise in declamation at school, I can now recall barely a line or two; but I should be glad if you or any of your readers could help me to find it all.

One line I remember referred thus to the Declaration of Independence:

"The burning page of Jefferson bears Franklin's calmer lines."

Another stanza gave instances of the mutual help of North and South in the Revolutionary war partly as follows:

"Greene drew his sword at Eutaw; and bleeding  
Southern feet  
Trode the ice across the Delaware amid the snow  
and sleet."

There were also apostrophes to the great rivers and mountains, in reply to which the Mississippi and the Alleghanies roared their rebuke of the attempts to sever the Union. But alas for the short-sightedness of poets! Vicksburg became the citadel of the madmen who attempted to rend the Union in twain. J. P. L.

### Communications.

"OIL UPON THE 'TROUBLED WATERS'" (Vol. 1, p. 151).—This physical phenomenon is mentioned in Pliny's Natural History, 1-2 C. 103, and in the shipwreck in the Colloques of Erasmus. M. R. B.

"NOT BY APPOINTMENT," ETC (Vol. 1, p. 117).—The lines for whose authorship K. Z. H. asked are so incorrectly quoted in the inquiry—with no less than eight errors—as to seem sheer nonsense. In their proper reading they are quite different, and I, too, should like to know who wrote them. My version is:

Not by appointment do we meet delight  
And joy! They heed not our expectancy,  
But 'round some corner of the street of life  
They, on a sudden, greet us with a smile.

J. H. W.

The lines are from Gerald Massey, see Vol. I, p. 178.



"HE IS YOUR ONLY GOOD DAMNER," ETC (Vol. 1, p. 191).—Keats said this of Hazlitt, because he was noted for being a gentle critic. L. R. SANFORD.

POT LUCK (Vol. 1, p. 191).—In certain quarters of Paris there are soup stands patronized by the workmen, where a bowl of soup can be obtained for a sou. But for two sous the customer is entitled to the *fortune du pot*—that is, he dips the ladle into the soup-pot himself, and if he fishes out a piece of meat he is entitled to it. Such is "pot luck" in Paris.

JAMES O. G. DUFFY.

ICE-BLINK (Vol. 1, p. 180).—Dr. Kane, in his Arctic Explorations, uses the term *ice-blink*, which he defines in his glossary of Arctic terms as "A peculiar appearance of the atmosphere over distant ice."

During the first dreary winter which they passed in their brig his crew got up an Arctic newspaper, which was entitled "The Ice-Blink."

"I saw to my sorrow the ominous *blink* of ice ahead." Vol. 1, p. 49. H. L. B.

FACE THE MUSIC (Vol. 1, p. 140).—This phrase cannot be ascribed to any author, although it may be found in many. According to J. Fenimore Cooper, the phrase is derived from the stage, and used by actors in the green-room when preparing to go on the boards to literally *face the music*. Another explanation traces it to militia-muster, where every man is expected to appear fully equipped and armed, when in rank and file, *facing the music*. R. P. B.

BOODLE (Vol. 1, pp. 151, 173).—Your remarks in reply to the Boston *Beacon* critic are very much to the point. It is exceedingly unfortunate that the time and circumstances of the introduction of this expressive term have not been clearly ascertained. This fact renders every suggested etymology more or less of a guess. I would, however, feel inclined to be the next guesser. "Boodle" may be a form of the Dutch word *Buidel*, which means "pocket," and also "purse." The variation

in meaning can be as easily explained as that which occurs with the suggested etymologies other than this.

A. F. CHAMBERLAIN.

(In the absence of any Anglo-Saxon, Old, or Middle English or dialectic form (known to us) accounting for *boodle*, we were somewhat inclined to regard it as a modern, and possibly a conscious corruption of German *beutel*, fabricated here in America. But it is so easy to see how Dutch *buidel* might come into colloquial American without passing through English, that we incline to think our correspondent has hit the nail on the head. Of course Friesie *budel*, and, in a remoter degree, German *beutel* are both cognate. We should guess New York as the American birth-place of *boodle*.)

ETERNAL VIGILANCE IS THE PRICE OF LIBERTY.

I cut the following paragraph from an old number of the New York *World*:

"This oft-quoted saying comes from Cicero, although it has a modern and even an American sound, and has been attributed as an original where it was only used as a quotation. Cicero lived in republican Rome when every Roman burgher had the franchise, but he never was democratic in sentiment, although he strove to persuade himself in his least justifiable actions that he was working for the public good. But Cicero loved office, and loved, as he said, to be thought well of by 'respectable people.' And still, this saying and dozens of others about liberty are to be found in his 'Orations.' But it is to be remembered that the word Liberty had at bottom among the ancients the same meaning as the word *dominium*. I would be free, in the mouth of the ancients meant I would take part in governing the state. 'The word liberty,' says the French writer Joubert, 'has with us a moral sense; with them it was purely political.'" S. M. G.

[This is all very well, so far as it goes, but is tantalizingly incomplete. Without chapter and verse it is valueless. Can any of our readers supply this omission?]

MUGWUMP (Vol. 1, p. 183).—I am sorry to see you confine "mugwump" to "the shore of Long Island and on the coast of Massachusetts." It extends all over New England, and I claim for that stalwart New England Democrat—that sturdy representative of the ancient New England struggle for free speech in an unpopular cause—Hiram Atkins, of Montpelier, Vt., the first use of the word in politics yet recorded. In the issue of the *Argus and Patriot*, of Montpelier, for Aug. 10, 1865, occurs the following passage, which, I may remark, is one of many in which Mr. Atkins has aided, as a defendant, in fixing the limits of libel by wading out a little farther into the stream than his other professional brethren:

"One other political bruiser we like to have forgotten—but, had we done so, that face would have haunted our dreams evermore. That one is "Uncle Nat Eaton," formerly of Calais, but now "Mugwump" No. 2, of Middlesex. This old political *roué* was about town all day in full blast, notwithstanding that the corpse of his dead wife was lying in his house at home."

The Supreme Court (State vs. Atkins, 42 Vt., 252) held that it was libellous to charge a man with going to a political convention when his wife was lying dead in his house; but, as the indictment failed to aver that a convention was held on that day, the meaning of the libel was left in doubt, and the indictment quashed. *Semble*, that the word "mugwump" as an appellation is not libellous.

TALCOTT WILLIAMS.

E PLURIBUS UNUM (Vol. 1, p. 190).—Do you not somewhat limit the origin of "E Pluribus Unum" in saying that the phrase is not to be found in any Latin author? Virgil has, "Colores e pluribus unus." Horace asks (Epist. II, 2, 212): "Quid te exempta juvat spinis de pluribus una?" Juvenal has a like locution. For perhaps half a century before our Union, English magazines had carried the motto "E Pluribus Unum," or "E Pluribus Una," by way of noting that the new publication was, like AMERICAN NOTES AND QUERIES, the work of many hands. The motto

itself had been used on our coins before the days of the Constitution, for, as the account you give of the first seal shows, it was an early and favorite idea that many and various streams had flowed into the alembic, from which the heat of war distilled a matchless Union, "E Pluribus Unum." TALCOTT WILLIAMS.

"WORDS ENDING IN CION" (Vol. 1, p. 179).—Cion, scion, coercion, suspicion, pernicion and internicion. Last two are not found in all editions of Webster's Unabridged. Properly, no four words in common use end in "cion."

ALBERT P. SOUTHWICK.

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## Notes.

### A LITTLE BIRD TOLD ME.

The idea conveyed by the above adage is so universal that it would be of little avail to attempt to trace it to its original source. Like the grass-plant, it seems to have sprung up from the soil everywhere over the world spontaneously. We do not profess to enter upon the philosophy of the matter, but it is easy to see how, in the days when animals could talk and made man the confidant of their secrets, these over-sea wanderers should be considered as bringing him many tales. "Curse not the King, no, not in thy thought; and curse not the rich in thy bed-chamber, for a bird of the air shall carry the voice, and that which hath wings shall tell the matter" (Eccl. x. 20).

From Sale's translation of the Koran we transfer the following as bearing on our subject: "Solomon viewed the birds and said: 'What is the reason that I see not the lapwing? Is she absent? Verily I will chastise her with severe chastisement, or I will put her to death unless she bring me a just excuse.' And she tarried not long before she presented herself unto Solomon and said: 'I have viewed a country which thou hast not viewed, and I come unto thee from Saba with a certain piece of news. I found a woman to reign over it who is provided with everything requisite for a prince, and hath a magnificent throne.' \* \* \* Solomon said: 'We shall see whether thou hast spoken the

truth or whether thou art a liar. Go with this my letter and cast it down \* \* and wait to know what answer she will return.' And when the Queen of Saba had received the letter she said: 'O nobles! Verily an honorable letter hath been delivered unto me: it is from Solomon' (Ch. 27. "The Ant.") To the above there is appended the following note: "The Eastern writers fable that an army of birds accompanied Solomon on his travels, flying over the heads of him and his train. The lapwing is described as being sagacious and sharp-sighted enough to discover water under ground, designating the place by digging with her bill. Jallalodain says that the Queen was surrounded by her army when the lapwing threw the letter into her bosom; but Al Beidâwr supposes she was in an apartment of the palace, the doors of which were shut, and that the bird flew in at the window." Further on we learn that the lapwing told Solomon of the Queen's purpose to send an army to him, even before it had set out. Nay Mahomet himself is believed by good Mussulmans to have received the Koran from a bird dispatched by Allah, and the learned Grotius ("De Veritate Religionis Christianæ") urges this prodigy as an argument for the credibility of Christian miracles.

The Greeks and Romans not only drew auguries from the flight of birds, but some of their soothsayers pretended to understand their language, and thus to become privy to the secrets these travelers had picked up in their wanderings. Thus it is reported of the magician Apollonius the Tyanean, that as he was one day sitting with his friends in his parlor, a sparrow flew up to a flock of birds at his window and began to chatter to them. Apollonius listened, and said she was telling them that a mule had fallen at a certain place and spilled some corn, and was inviting them to the feast. The company forthwith repaired to the spot and found the fact to be as he had reported. Democritus is affirmed to have been endowed with the same gift and with the faculty of communicating it to others. Pliny tells us the science is to be acquired by par-

taking of a mixture of snake's and bird's blood. Milampus, on the other hand, asserts that all that is necessary for understanding the speech of birds is that one's ears should be licked by a dragon, and Eustathius tells us that Cassandra and Helenus, children of Priam, being left in Apollo's temple, serpents twined themselves about their ears and straightway they became able to discover secret things and hear the counsel of the gods.

Birds, from their seeming ubiquity, were credited with prying into everything and so becoming cognizant of the most secret affairs. In the "Birds" of Aristophanes a character says: "None, save, perhaps, some bird, knows anything about my treasure." The Scholiast quotes on this passage two Greek saws: "None sees me but the bird that flieth by," and "None is privy to what I have been saying except, perchance, some bird."

The same idea in regard to the spying habits of birds is seen in the *Nibelungen-Lied*: "Hie hört uns anders nieman dan Got und die Walt-Vogellen" (No one hears us but God and the forest-bird), and again "Niemand bevinde daz wan er und ich und ein Kleinez Vogellin, das mag wol getriuwe sîn" (No one can find out that but he and I and a little bird that may indeed be true). An eavesdropper is ever a gossip, so it is an easy transition from listening to repeating what is heard. How naturally, then, from the above do we deduce our adage: "A little bird told me!",

Associated with our subject is the settling of birds on a person's head as an evidence of Divine favor or coming greatness. Passing over, as known to all, the spirit that descended on our Saviour in the form of dove, as well as classical examples, we notice that in the Sanskrit *Mahabharita*, King Nsinara is taught by a dove, which is the spirit of god. In the old wood-cuts of the "Golden Legend" the Popes are universally distinguished by a dove whispering in their ear (*Anglia Sacra* 2, 631). It is said that at the election of Innocent III. (1198) three doves flew about the church, and a white one perched upon his right shoulder; and we



are told of Sylvester II. that: "Ibi (in Seville) didicit et cantus avium et volatus mysterium" (there he taught the mystery both of the singing and the flight of birds). It was said by his school-fellows of David, the "Father" of the Monks of Rose Valley, that when he was a school-boy he was taught his lessons and advised by a white dove. In that age every priest who was destined to become a bishop or saint was so attended when officiating at the altar, the dove remaining until the service closed. In the "Kinder-und Haus-Märchen" by the brothers Grimm "Die drei Sprache" tells of a Swiss boy who learned to know "what the birds say, what the frogs croak, and what the dogs bark." From these animals he learns that he is to be made Pope. He goes to Rome where the Pope has just died, and the cardinals agree that they will choose as his successor him who should be pointed out by some miraculous sign. The Swiss enters the church and two white doves perch on his shoulders. He is forthwith chosen, and the doves counsel him to accept. He is no sooner elected than he has to sing a mass, of which he is entirely ignorant, and the doves instruct him both what to say and what to do. The allusion in the tale is probably either to Pope Sylvester II. or Innocent III. The story comes from Upper Valais and is related by Hans Truffer of Visp.

Talking birds appear in many of the Grimms' tales and other German "Märchen," and we content ourselves by merely referring to "Aschenputtel," the German Cinderella, who is counselled and aided in marvellous ways by doves and other birds. In the Saga of Siegfried or Sigurd the hero understands bird-language and receives advice in it. It is deserving of notice that in Grimm's notes to the story "Von den Machandelboom," where the soul of a murdered boy, in the form of a bird, brings vengeance on his murderer, he makes reference to a Bechuanan story to precisely the same effect. In the South African tale an elder brother kills the younger, from whose heart there rises a bird which proclaims the crime. The murderer twice kills the bird, which

re-appears each time, and at last brings him to his doom by showing his neighbors where the corpse is concealed.

Kölle, who spent five years in Sierre Leone, tells of a Borneo man who understood the speech of birds, and learns from them a secret, which he foolishly discloses to his wife, wherefore he is deprived of his gift. The Servians have a tale akin to this. Two ravens and a cock reveal a treasure to a merchant. His wife teases him to tell her, and he is on the point of complying, when a prudent cock admonishes him to rule his wife as he rules his hens. The same story is found in the Italian of Straparola or Morlini.

Another, and possibly more pertinent, variety of bird lore, is that which deals with the parrot or magpie that tells tales betraying a wife's infidelity to her husband, as in Chaucer's "Manciples Tale," Gower's "Confessio Amantis," "The Seven Sages," (Percy Soc., p. 73) as well as in the Arabian Nights. In Scott's "Sir Tristram" (Fytte 2, v. 23) occurs the line: "A swallu ich herd sing;" and Gower, in his "Confessio" (V. 5) speaking of Progne metamorphosed into a swan, turns the tables on the men thus:

"And eke for that she was a spouse,  
Among the folk she cometh to house,  
To do these wives understonde  
The falshode of her husbonde,  
That they of hem beware also."

In the Dialogues of John Haywood (Spenser Soc.) we come upon the following:

"Woman loq. \* \* \* I did lately heere  
How Flek and his make use their secret haunting,  
By one bird that in my ears was late chaunting."

The very last lines of Shakespeare's Henry IV., Part 2, refer to our subject:

"We bear our civil swords and native fire  
As far as France: I heard a bird so sing,  
Whose music to my thinking pleased the king."

Finally in Pope's Dunciad there occurs this line:

"Nay, Mahomet! The pigeon at thine ear,"

and a note to the line says: "The story of Mahomet's pigeon was a monkish (?) fable."

It would be easy to accumulate excerpts bearing on our subject, but probably our readers will think we have given them enough.

#### SEAL OF THE UNITED STATES.

The device for the Great Seal referred to in our issue of August 18th, p. 184, was not accepted, and the committee composed of Franklin, Adams and Jefferson, made no further report, though several other devices are preserved showing the efforts made to carry out the will of Congress. Dr. Franklin went to France, and meanwhile the British took possession of Philadelphia, and nothing further was done until Congress returned from York, when a second committee was appointed to consider a device, which also failed to submit a satisfactory one, and still another committee was appointed and still another failure was the result. Finally Congress, on the 13th of June, 1782, referred the whole matter to its secretary, Charles Thompson. He procured from William Barton several designs, among which was the unfinished pyramid with the All-seeing eye, which was ultimately selected for the reverse of the shield. Barton's designs for the obverse of the shield were rejected. After considerable discussion the present obverse of our shield, which curiously enough was designed by an Englishman, Sir John Prestwich, and forwarded to Secretary Thompson by John Adams, was adopted on June 20th, 1782. It shows an eagle with expanded wings, with a shield covering the breast. In the right talon is grasped an olive branch, and in the left a bunch of arrows. In the beak is a scroll bearing the words, *E Pluribus Unum*. Above and back of the head of the eagle are a group of thirteen stars arranged in an oblong circle, above which rays of light are bursting.

In the arrangement of the stars a divergence, not for the better, was made—doubtless by the engraver. The original design had thirteen stars emerging from beneath some dark clouds, still to be seen considerably below them. The suggestion conveyed was that as time advanced other stars would emerge from the clouds and

take their place in the national firmament. This idea was fine and propetically appropriate. The present grouping seems to indicate that the thirteen original States were to be forever circumscribed, and that no other stars or States could enter the charmed circle.

The reverse of the seal has also to some extent been tampered with. In the original the pyramid was composed of thirteen *solid* blocks, gradually narrowing to an uncompleted apex, while in many of the designs that have been handed down, (for the reverse was never cut,) it will be seen that each layer representing a State is sub-divided as if composed of several pieces cemented together. This was certainly not the original design, which was intended to convey the idea of the compact unit of the States as bound or cemented together in the national pyramid. The reason why the reverse of the seal was never cut was doubtless because of the impracticability of its use. In earlier times, when the seals of nations were appended to documents, they were attached by a piece of ribbon or parchment, and both sides of the seal bore an impress. But when our seal was adopted the current mode of attaching seals was in vogue, that is by a large wafer, covered by paper cut with points at the edge, the impress of the seal being made upon this.

The device upon the obverse of the seal as adopted appeared upon the earliest gold coinage issued by the government. The half-eagle, issued 1795, displayed it, and also the eagles of 1797. In 1808 the device was displaced by the small eagle with extended wings and the escutcheon on its breast, but in 1849 the obverse design was again brought into use and placed upon the double eagle.

#### MEPHISTOPHELES.

In the demonology of the Middle Ages Mephistopheles figures as one of the seven chief devils, the second of the fallen archangels, and the most powerful, after Satan, of all the members of the infernal legions. Mr. Conway, in his recent treatise on the "Pedigree of the Devil,"



claims that he is lineally descended from Asmodeus, an evil spirit mentioned in the Book of Tobit. Be his origin what it may, he is best known to us as the cold, relentless fiend of Goethe's "Faust," or, as Mr. Conway defines him, the "composite sixteenth-century devil."

In old books of folk-lore and puppet shows the name is variously spelled Mephistopheles, Mephistophelis, Mephistophilis, and Mephostopholis. In this last form it appears in Marlowe's "Tragical History of Dr. Faustus," while in Shakespeare's "Merry Wives of Windsor" it is written Mephostophilus.

In the old Faust legends his character is simple. He is a fiend, malicious, and superaturally powerful, who executes Faust's behests in order to obtain possession of his soul. Marlowe, in addition, invests him with a certain dignity and sadness, and there can be little doubt that his creation suggested to Milton some of the traits of his Satan. Goethe's conception is largely different. In his fragment of "Faust," published in 1790 (but written before that), Mephistopheles has a marked individuality—cynical and materialistic,—but characterized by a man's delight in action and adventure, and he seems supernatural only in virtue of his magical feats. In the first part of "Faust" both he and the "Doctor" represent the evil tendencies of nature; neither are real living personalities. In the second part Mephistopheles becomes a mere abstraction.

In English literature proper, this evil spirit makes its first appearance in "Marlowe's History," published just three hundred years ago, namely, in 1588. In Germany he had appeared the year before, in a remarkable book of an anonymous scholar, published at Frankfort-on-the-Maine, by Johann Spies (1587.) This is the earliest published book to mention Mephistopheles as Faust's "familiar," although the legends regarding both are much older.

The etymology of the name has been the subject of much speculation. We limit ourselves to giving such suggestions as have met our notice.

One theory makes it a hybrid word, composed of Latin, *mephitis*, and Greek, *philos*, whereby it would mean a lover of noxious exhalations. Mr. Conway seems to fall in with this, for he says: "The name Mephistophiles seems to mean a lover of bad smells (i. e., sulphur.)" A second makes it purely Greek—*mē*, not; *phōs* (*photos*), light, and *philos*—and meaning not loving the light. This theory, as seeming to come pretty close to the old orthography, has also its supporters. Widman, on the contrary, calls it a Persian word; while others hold it to be of Hebrew origin, and trace it to two words, one meaning a "destroyer" and the other a "liar." This view is supported by the fact that almost all the names of devils in the magic books of the sixteenth century spring from the Hebrew.

Thus, this fiend, whom it is so pleasant to listen to, when musically tempting the "Doctor" to evil, is enigmatic in every way—not less so in his name than in his character.

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#### HERNE THE HUNTER.

Herne the Hunter, according to Shakespeare ("Merry Wives of Windsor," Act IV, Scene IV), was, "sometime, a keeper here in Windsor Forest," who, "all the winter time at still midnight" haunts an oak in that forest—hence known by his name—with ragged horns on his head, shaking a chain in most hideous manner, blasting the tree, and making milch-cows yield blood. Popular tradition adds that he lived some time before Elizabeth's reign, and that detected in crime, some accounts say hunting without leave in the forest, he hanged himself to an oak tree. In the first sketch of the "Merry Wives" (1602), and in the reprint of 1619, no mention is made of the oak, and only these lines refer to the ghostly story:

Oft have you heard since Horne the hunter died,  
That women, to affright the little children,  
Say that he walks in shape of a great stag.

Now in a MS. of the time of Henry VIII., preserved in the British Museum, mention is made of "Richard Horne, yeoman," in a list of persons who had hunted

illegally in the royal forests. This may be the very Herne alluded to. Between 1602 and 1623, the date of the folio, it is evident that legend had been busy with the name of Herne or Horne, and it is even possible that the blasting of an oak tree by lightning should have been imputed to the evil power of his spirit, and that so the tree became associated with him.

As to Herne's oak itself, there has been much dispute. Some antiquaries have identified it with a tree cut down in 1796, and Halliwell quotes a poem on the subject from a cotemporary newspaper. But another tree was known as "Herne's Oak" up to the time when it fell from natural decay, August 31, 1863, and W. Perry, woodcarver to the Queen, to whom the trunk was entrusted for the purpose of carving memorials therefrom, in 1867 published a "Treatise on the Identity of Herne's Oak," in which he insists the later tree was the genuine one. One of his strongest proofs is that the trunk gave internal evidence of having been struck by lightning, certainly before 1639 and probably in Shakespeare's time.

Robert B. Brough, in his "Ballad of Herne the Hunter," published in a volume entitled "English Forest and Forest Trees" (London, 1853), and Harrison Ainsworth, in his "Romance of Windsor Castle" have sought to invest Herne with the spectral steed and hounds, and the impish crew that surround the wild huntsman of Teutonic legend, but they have succeeded in making little impression on the popular imagination.

An opera called "Herne the Hunter" was produced in London in 1879. The following is a synopsis of the plot:

The Lord L'Estrange is about to be wedded to Lady Constance, the ward of Henry VIII., and, at the rising of the curtain, the festivities incident to this event are taking place in Windsor Castle. But the assembled guests are alarmed by the gradually approaching sounds of Herne and his followers, and at length the demon appears to claim Constance as his bride. The scene opens, discovering a glade in Windsor Forest by moonlight, and Herne bears off his victim in triumph, the by-

standers being powerless to interfere, though the king commands and threatens by turns. In the second act there is a scene between Herne and Constance, who rejects his advances, and commits herself to the protection of Heaven, while religious music resounds from a neighboring chapel. The king, L'Estrange, and attendants arrive at this juncture, and Herne, who cannot resist the influence of the sacred name, disappears, leaving the maiden in a state of unconsciousness. When she revives L'Estrange begs the monarch to allow the holy rite to be performed without delay, in order to foil any further designs of the fiend. Henry signifies assent, and subsequently the party return to the Castle, where the revels of the first act are resumed as if nothing had happened.

#### A ROLLING STONE GATHERS NO MOSS.

This proverb appears common to so many Aryan peoples that we are led to the supposition that it had its origin in remote antiquity ere the race was split up into so many distinct nationalities. Kelly quotes it in his "Proverbs of All Nations" as an exact rendering of the Greek: *Lithos kulindomenos to phukos ou poiei*. In Latin it appears in two forms. One of these, "*Saxum volutum non obducitur musco*," is accredited to Publius Syrus, an eminent mimographer who was born in Syria and brought to Rome a slave, and who, at the games exhibited by Julius Cæsar, B. C. 45, carried off the prize as composer of mimes. It is included in the "Sententiæ" of Publius Syrus (No. 524), published by Erasmus. The other form is rhymed:

"Non fit hirsutus hinc atque inde volutus,"

and would indicate a later, probably a mediæval, origin. Some have fancifully associated the same with the stone of Sisyphos. John G. Saxe, in one of his pieces, has:

"Like Sisyphos condemned to toss  
The 'Rolling Stone' that gathers no moss."

The suggestion is, in this case, however, merely a bit of gentle wagery.



The Germans have the proverb under the form:

Walzender stein wird nicht moosig.

The Dutch have it:

Ben rollende steen neemt geen mos mede.

The Danes:

Den steen der ofte flyttes bliver ikke mossgroet.

The French:

Pierre qui roule n'amasse point de mousse.

The Italians:

Pietra mossa non fa muschio.

The Spaniards:

Piedro movediza nunca moho la cubija.

The Portuguese:

Pedra movediça nao cria bolor.

In England we find record of it from the first dawn of her literature. In "Piers the Plowman" (1326) it occurs under the form: "Selden moeth the marble-stone that men often treden." We find it also in Heywood's "Proverbs" (1546), in an article on "Proverbs in Court and Country" (1618), in Camden's "Remains," in Tusser's "Five Hundred Points of Good Husbandry," in Gosson's "Ephemerides of Phialo," in Marston's "The Fawn," and so on down to our own day.

Quintilian is quoted as the father of the kindred Latin proverb: "Planta quæ sæpius transfertur non coalescit" (a plant often removed cannot thrive). From this the Italians have "Albero spesso transplantato mai di frutti è caricato" (a tree often transplanted is never loaded with fruit).

The symbolical appropriateness of the proverb, not less than its often-illustrated essential truth, has made it one of the dozen most widely-spread saws in the world.

#### NAMES.

Some of the contractions and corruptions of place and personal names in Britain are to the American at once bewildering and amusing. Several, or probably most, of what follow have already appeared, but, at the risk of repeating even "a twice-told tale," we cull the following from our scrap and note book: Chol-

mondeley we find pronounced Chumley; Marjoribanks, Marchbanks; Wemys, Weems; Hairstones, Hastings; Eyre, Air; Geoffrey, Jeffrey; Colquhoun, Cohoon; Urquhart, Urhart or Urkurt; Dyllwyn, Dillun; Waldegrave, Walgrave; Cockburn, Coburn; Mainwaring, Mannering; Cowper, Cooper; Froude, Frood; Knollys, Knowles; Gower, Gor; Meux, Mews; Kerr, Carr; McLeod, McCloud; St. John, Sin Jin; St. Clair, Sinkler; Bourne, Burn. Place-names fare no better. Thus we have: Pontefract, Pumfret; Blythe, Bly; Abergavenny, Abergenny; Kirkcudbright, Kircoobri; Derby, Darby; Pall Mall, Pell-Mell; Rotherhythe, Redriff; Glamys, Glams; Gladys, Glads. Even the historic Smithfield becomes, in the mouth of the native Londoner, Smiffle; Carlisle is locally Cayrl; Penrith, Peerith, and Edinburgh, "our own romantic town," becomes Embro, while Sevenoaks threatens to be known as Snooks. The Scotch Kilconquhar is first transformed into Kinnucher, and, finally, into the noted Kennahair or Kennawhere; Cockburnspath passes through Coburnspath into a final Coppersmith, while the finely sonorous Druidhall degenerates into the plebeian Drodle.

While on the subject of mispronunciations we may say that German and Scotch names fare but indifferently in America. In both tongues *a* has its continental sound of *á*, *i* and *y* of *e*, and *au* of *ow*. Mackay, therefore, in Scotland sounds McKi; here it is pronounced McKä. Similarly, Kadel is, in Germany, Kädel; here it is Kâdel. Lauder in Scotch and German is Louder; here it is Lâder. Whether we have improved these names by Anglifying them is an open question. Let us hope we will never go so far in our "refining" as to transmute the classic Faust into Fâst.

#### JERSEY MOSQUITOES.

The New Jersey mosquitoes are still objects of terror to all visitors to that State, and to natives as well, who are so unfortunate as to encounter a swarm of them. But if we are to believe old accounts the ancestors of these self-same mosquitoes were still more terrible than

their descendants, as witness this item taken from a last century paper, *The New York Journal*, of August 13th, 1767:

"We hear from the Jerseys, that a girl about 12 years of age was sent last Monday se'nnight to look for a cow and a calf, and that she has not been heard of since. The neighbors have been for a week in quest of her, but to no purpose. They suppose they have found her track, about seven miles off in the woods, and that she had eat huckleberries, which it appear'd she had vomited up again. It is thought the mosquitoes that are in prodigious swarms thereabouts are sufficient of themselves to have put an end to her life."

### Queries.

250. Were the bagpipes always the national musical instrument of the Highland Scotch? A. H. G.

No; the *clarseach*, or harp, was the national music of the Highlanders until the cruel wars between King's men and Queen's men during the minority of James VI, when the unity of the clans was in a great measure broken, a sanguinary spirit introduced, and "the clamor of the pipes" superseded the tenderer tones of the harp. But this music was not fitted for social purposes, and during the Highlander's incursions into the Lowlands he discovered and appropriated the violin, which, according to Mrs. Grant, of Laggan, may now be styled the national music of the Highlands.

The bagpipe was rarely played within doors, except in the halls of chieftains, where it is still a customary piece of state to have the pipes playing all the time of dinner. At Balmoral, when the Queen is there, bagpipers play during all the time of dinner, only they are removed to the outside and perform marching on the terrace opposite the dining-room window. At marriage processions and funerals it was also used, as being the instrument which could be most conveniently played while the musician was walking along with the crowd.

Every clan had three appropriate tunes

peculiar to itself. These were "The Gathering of the Clans," or "Pibroch"; its March; and its Lament, or "Coronach."

We are all familiar with Scott's fine version of "The MacGregor's 'Gathering,'" beginning with "The moon's on the lake, and the mist's on the brae." M. A. C.

[Our obliging correspondent who answers the above query omits reference to the bagpipe as a martial instrument. It is still used as such in the Highland regiments. Byron's reference to the sound of the "pipes" at Waterloo is familiar to almost everyone—

"And wild and high the Cameron's Gathering

rose,

The war-note of Lochiel, which Albyn's hills

Have heard, and heard, too, have her Saxon foes;

How on the noon of night that pibroch thrills

Savage and shrill! But with the breath that fills

The mountain-pipe, so fill the mountaineers

With the fierce native daring that instils

The stirring memory of a thousand years,

And Evan's, Donald's fame rings in each clansman's ears."]

251. Why are the words "open sesame" supposed to possess magic for opening caves? NEMO.

In the tale of "The Forty Thieves," from the "Arabian Nights," *open sesame* are the words of the charm which opens the door of the robbers' cave.

252. Can you inform me whether there is a village named Clavering in England, and, if so, is it the Clavering of Thackeray's "Pendennis?" I find no note of any such village in "Lippincott's Gazetteer," but am informed it is somewhere in Essex. I. R. J.

According to "Bartholomew's Gazetteer of the British Isles" there is a village called Clavering in West Essex, six and a half miles southwest of Saffron Waldon. But it is not the Clavering of "Pendennis," although Thackeray may have borrowed the name and bestowed it on his hero's birthplace. Certainly he seems to have been acquainted with the place. It is not unlikely that the Claverings of



Clavering Park were so called by him after the family of Clavering, which actually held Clavering during the thirteenth and fourteenth centuries; whilst the Welbores of the Barrow probably owe the casual introduction of their very uncommon name to the Welbores who resided at an old house called "Pondes" in Clavering in the sixteenth century. There is still in the church a brass tablet dated 1591, to the wife of a certain Thomas Welbore. But here all connection between the two Claverings ceases. "I know enough of Clavering," wrote Miller Christy some years ago to the *Athenæum*, "to be able to say that it is certainly not the original of the town described under that name in 'Pendennis.'" Clavering is undoubtedly Ottery St. Mary, in Devonshire, famous also as the birthplace of Coleridge, where Thackeray used to spend part of his vacations in his Charterhouse days (1825-28) at Larkbear, on the confines of the parish, then occupied by his stepfather, Major Carmichael Smyth. In a small volume entitled "Short Notes on the Church and Parish of Ottery St. Mary, Devon," compiled by the vicar of the parish, Rev. Sidney W. Cornish, D.D., the author says: "No person of these parts can read 'Pendennis' without being struck with the impression which the scenery of this neighborhood must have made upon his mind, to be reproduced, \* \* \* after a lapse of more than twenty years. \* \* \* The local descriptions clearly identify Clavering St. Mary, Chatteris and Baymouth with Ottery St. Mary, Exeter and Sidmouth; and in the first edition, which was ornamented with vignettes in the margin, a sketch of the cock-tower of the church is introduced." Dr. Cornish himself was the probable original of Dr. Portman. He did not, indeed, become vicar until 1841, but when Thackeray knew him he was master of the King's School and a resident of the parish. "The side face of Dr. Portman in the woodcut which represents the meeting of the doctor and his curate Smirke strongly resembles that of Dr. Cornish, especially in the peculiar expression of the eye." (Letter of Frank Scott Haydon to London *World* November 26, 1879.)

253. Can you tell me what was the Leinster Tribute which is frequently mentioned in ancient Irish history?

S. R. T.

The Leinster or Boarian Tribute and the wars waged about it form a very interesting epoch in ancient Irish history. It originated in this manner. About the year A. D. 75, Tuathal established the Scotie supremacy, and was the most powerful king in Ireland. He had two daughters, one of whom was espoused to the Prince of Leinster. Not long after the nuptials, this prince appeared again at the palace of Tuathal bearing the news that his spouse was dead, and asking for the second daughter in marriage. His request was granted, and the Leinster prince bore home his second bride; but he had lied to his father-in-law, and his first wife was still living. The sisters met, and the younger bride fell dead overcome by shame, and was soon followed by her sister. When Tuathal heard of the fate of his children, and of the manner in which he had been imposed upon, he summoned together all the chieftains of the country and marched upon Leinster. The forces of Leinster were completely overthrown and the country overrun. Finally peace was made by the people of Leinster binding themselves and their posterity to pay an enormous tribute, composed chiefly of cattle, hence called the Boarian Tribute, *bo* being the Irish name for cow.

This tribute was a bitter source of strife for centuries, and filled the island with bloodshed and dissension. In the seventh century it was remitted at the request of St. Moling, Archbishop of Ferns, but seems afterwards to have caused fresh trouble, and certain it is that Brian Boru had his claim to it allowed in the eleventh century. He was called "Boru" from having re-imposed the Boarian tribute.

Irish historians attribute many of the misfortunes that have befallen Ireland to the wars that arose over this tribute, which made a portion of the island ready to ally itself with a foreign invader rather than submit to the heavy payment exacted.

254. Can you inform me whence the expression: "Consistency, thou art a jewel?" M. R. B.

This is a popular saying that cannot be attributed to any particular author. Likening virtue to jewels is an old and favorite simile, of which many examples are to be found in Shakespeare.

255. I have a picture painted on copper, called a Gérard Dow. Can you tell me who Gérard Dow is? M. R. B.

Gérard Dow was a celebrated Flemish painter who flourished 1613-1680. He was a pupil of Rembrandt, whose style he reflects in his earlier pictures, though later, he formed a distinct manner of his own. Specimens of him are to be found in most of the great public galleries of Europe. The Louvre contains his *chef d'œuvre*, a picture of a woman sick with the dropsy. A genuine picture of his would command a large price.

256. Why are natives of Delaware nicknamed "Blue Hen Chickens?" E. H.

One of Delaware's gallant fighters in the war of the Revolution was Captain Caldwell, who was notorious for his fondness for cock fighting. He drilled his men admirably, and they were known in the army as his "game cocks." The gallant captain held to a peculiar theory that no cock was really game unless it came from a blue hen, and this led to the substitution of Blue Hen Chickens as a nickname for his regiment. The regiment became famous, and "Blue Hen Chickens" became finally a nickname for all the sons of Delaware.

### Referred to Correspondents.

257. Where was the first suspension bridge built in America? J. P. L.

258. Where are the whispering galleries in the United States? J. P. L.

[There is a whispering gallery in the old South Presbyterian Church, Philadelphia.]

259. In one of his poems Byron asserts that death has more terrors for the pious

ascetic than for the sated voluptuary. Can any of your readers supply the lines in question? R. M. W.

260. I have met the word "binishes" once, and only once. It occurs in James Clarence Mangan's poem, "The Time of the Barmecides." Here is the passage—

"I see rich Bagdad once again,  
With its turrets of Moorish mould,  
And the Caliph's twice five hundred men,  
Whose *binishes* flamed with gold," etc.

I have sought for this word in dictionaries and encyclopedias, old and new, but in vain. Can you tell me its origin and meaning? "Binishes" seems to be the plural form. Is there such a thing as a "binish," and what is it? M. L. O'D.

### Communications.

PETER SCHLEMIHL (Vol. I, p. 133).—Possibly it might be worth recording that this was the pseudonym of George Wood, an American writer, who was born at Newburyport, Mass., in 1799 and died at Saratoga Springs, N. Y., in 1870. Under this pseudonym he wrote and published in 1848 a work entitled "Peter Schlemihl in America." C. L. PULLEN.

PALACE OF PALENQUE (Vol. I, p. 140).—This is one of the prehistoric Aztec or Toltec ruins in Yucatan, Central America, full descriptions of which may be found in any work devoted to American antiquities, as it is one of the most celebrated.

C. L. PULLEN.

TURNING TO THE RIGHT (Vol. I, p. 179).—The custom of "turning to the right" is not by any means universal in the United States, as is readily forced upon one's notice by a visit to Charleston, S. C., and other Southern cities, where the English custom is still retained. "Turn to the right" is the inexorable law of custom in Philadelphia, New York, Boston, Chicago, and other large commercial centers, but in some cities of less magnitude there is absolutely no custom whatever, and it is to the right or left, as opportunity offers. ALBERT P. SOUTHWICK.



HUGUENOT (Vol I, p. 178).—Scheler, in the latest edition of his "Dictionnaire d'Etymologie Française" Paris et Bruxelles, 1888, pp. 275–276, enumerates no less than fifteen etymologies which from time to time have been suggested for this word. He closes his article with these words "In the presence of popular forms current in the south of France for *huguenot*, such as *alghanau*, *higanau*, *iganau* (see *Romania* XI, 414), the etymology *eidgenossen* gains much in authority; indeed, M. Baudry has placed it beyond doubt in the preliminary notice to the reproduction of the historical engravings of Tostorel and Périssin." Scheler is perhaps the safest authority at present in matters of French etymology.

A. F. CHAMBERLAIN.

ANSWER TO QUESTION 200, N. & Q. No. 15.—The other English word is *epinicion*, though it can hardly be said to be in common use. Don't you think it a stretch of the imagination to give "scion" as a word *ending* in *cion*? I should think it ended in *on*.

M. R. B.

THE INTERNATIONAL DATE LINE (Vol. 1, p. 140).—The International Date Line is the line at which dates must be made later, by one day, when crossing it from east to west, and earlier, by one day, when crossing it from west to east. The line passes just west of Behring's Straits, west of Clarke's or St. Lawrence Island, west of Gore's Island, thence southwesterly between the Aleutian Islands and Asia. Some authorities place it east of Behring's Island. It then passes southwesterly some degrees east of Cape Lopatka and the group of Kurile Islands, thence just east of the Japan Islands, Jesso and Nippon, keeping west of Guadalupa and Margarete's Islands, but east of Bonin, Loo Choo and Patchoo Islands, and south-east of Formosa. The line then passes through Bashee Channel, just north of the Bashee Islands. It enters the China Sea east of Hong Kong. Then passes south, just west of the Phillipine Islands, but keeps east of Palawan Islands. It is here that it reaches its most western point, being about 116 degrees east longitude. It then takes a southwesterly course,

passing through the Sooloo Islands, south of Mindanao and north of Gililo. Thence it passes east, nearly parallel to the equator and just north of it, to a point about 165 degrees, just north of Schauk Island; thence southeasterly, leaving High Island, Gilbert Archipelago, Taswell Islands and the De Peyster Group on the northeast; thence past the Navigator or Samoan Islands to longitude about 268 degrees west; thence it turns south, keeping east of the Friendly, Tonga, Vasquez, Kermadee and Curtis Islands and west of the Society Islands, and Cook's or Harvey's Islands; thence it continues south, bearing a little to the west, so as to cross, according to some authorities, Chatham Islands, hence to the south pole.

ALBERT P. SOUTHWICK.

EDELWEISS (Vol. I, p. 201).—There may be some local legend connected with the edelweiss, but it is not widely diffused, and does not seem to have met the eye of the comparative mythologist. Edelweiss means noble whiteness or noble purity; its tender star-shaped flowers are familiar to all Alpine tourists. The plant is scarce and very partial. It is found in the Engadine, seldom in the Bernese Oberland, and has particular corners and mountains that it affects. This scarcity and partiality gave to the edelweiss a somewhat unhealthy notoriety. The rarer it became the more ambitious was the tourist to possess it. Some years ago every cockney hat was adorned with the curious bloom, purchased, not by laborious and perilous enterprise, but for a few centimes. Edelweiss was sold by the handful at Interlaken, Chamouni, and Grindelwald. Guides, porters and boys were tempted to rifle the mountain of its peerless flowers. When the rage for "art greens" broke out in England, æsthetic young ladies crowned themselves with wreaths of these soft petals, or even appeared at fancy balls in the character of *The Alps*, smothered in edelweiss. Transplanting has been tried in vain. Only in one or two exceptional cases has the edelweiss been induced to live and give forth flowers on a foreign soil, and then the result was obtained by

a system of nursing that would have worn out the majority of botanists.

At last the Swiss Government determined to put down by law the wholesale destruction of this popular flower. It was rapidly disappearing from the country, when an enactment made it penal to take a plant up by the roots. The dignity and importance of legislation gave a new impetus to the interest that was attached to the plant, and going in search of the edelweiss has again become as attractive a source of danger as any to be found in Switzerland. W.

**THE PHONOGRAPH.**—Now that the Edison phonograph has been so far perfected it may be well to note where and to what extent its principle has been anticipated. I have the following note, in print, which may be of service to that end. Unfortunately, the date appended to it in MS. is blurred, but I believe it is 1859; at all events it can be easily ascertained or verified:—

"M. l'Abbé Moigno read a paper before the British Association describing a new method of reproducing the human voice and other sounds in such a manner as to be visible to the eye. The instrument by which this is effected is called the Phonautograph; it is the invention of a young Frenchman, M. E. L. Scott. The Phonautograph consists of a tube enlarged at one end in the same manner as a trumpet, in order to concentrate the sounds, which are conveyed through it to a thin membrane tightly strained over the other end of the instrument. This membrane carries affixed to it an excessively light style or pencil, which is put in motion by every vibration produced by the action of the air upon the membrane. Behind this style a band of paper covered with lampblack is unrolled by clockwork; and, as this band passes along, the point of the style traces upon the lampblack all the curvilinear and rectilinear movements originating in the vibrations of the membrane, and thus produces in its own peculiar characters a faithful reproduction of the sound. This true phonetic writing is constant for every tone, and varies in the

size of the markings in proportion to the greater or less intensity of the sound. Musical sounds produce vibrations of a regularity proportioned to their degree of harmony, and every instrument has its own peculiar character, as distinguishable by the eye as its quality of tone is by the ear. The human voice offers certain difficulties at present, but there is little doubt that eventually the Phonautograph will be made capable of superseding every species of stenography, and not only the words, but the very tones of our talented speakers and actors will, by its aid, be registered for future generations. The science of acoustics has received at the hands of M. Scott a means of development of which we can form no idea at present."

Substituting the name of Edison for that of Scott, the concluding lines of the above might have been copied from any paper during the last few weeks.

R. W. HACKWOOD.

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Erratum. In Question 111, Ermine should have been Erminie.



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A Medium of Intercommunication

FOR

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## Notes.

### ANGLO-SAXON.

This term is used in two applications—first, as designating a race; second, as designating a language. It is with the latter use we have mainly to do. Formerly (and even yet, popularly) the word was accepted as descriptive of the speech common to both the early Angles and Saxons, or of a mongrel tongue made up of those of both these people. Later writers have seen the absurdity of either of these acceptations, and have limited it to designating the speech of the Saxons as they spoke it in England. We do not think it can be employed properly in this sense more than in the others. First, as regards the popular meaning attached to the word, there never was a speech or dialect common to the early Angles and Saxons; next the later definition excludes the speech of the Angles altogether, and it had more to do in moulding our tongue than the Saxon dialects had.

Two great confederacies of Low-German tribes invaded and settled in Britain during the fifth and immediately following centuries. The Saxon confederacy was made up of various kindred coast tribes from about the mouth of the Elbe, and the north of Mecklenburg, Oldenburg and Hanover, who acquired the common name of Saxons from the *Sear* or axe-like weapons they wielded. The other confederacy came largely from the triangular promontory in Schleswig-Holstein, of which Kiel

is the capital. The name common to its members was *Angles*, or men of the angle. Both were accompanied by Friesians—the Saxons by Friesians from the north coast of Holland and adjacent islands; the Angles by the same race from the islands north of Heligoland and opposite coast of Jutland. Now every one knows that peoples—however closely allied originally—living apart for generations and without any common literature, gradually develop dialects or tongues very different from each other. The consequence was that the Angles brought to the Britain north of the Humber (Northumbria, including the Lowlands of Scotland up to the Forth) a tongue very different from that brought by the Saxons to Southern England. It was much more northern in its character, being not a little affected by Danish. The continued isolation of these peoples in Britain maintained the distinction, and it is even to this day clearly distinguishable in the talk of the common folks in the respective districts, as for instance in that of the Lowland Scotch and North-English as compared with the dialects of Wessex, Sussex, Middlesex, etc. This northern speech is the “English” of modern students of linguistics; the southern, is their Saxon. Both are now frequently comprised under the title Old English. The difference between the northern and southern tongues can be seen by comparing the earliest specimens of northern speech as shown in the inscription on the Ruthwell cross, the equivocal poems of Cædmon, Bede’s Church History, etc., with the earliest specimens of Saxon. The distinction was not confined to mere variations in form or complete difference in the words used, but extended also to the grammar of the two tongues. Indeed it would be just as proper to speak of “Scoto-English” as a tongue spoken by both Scotch and English before the union of the crowns, as to speak of “Anglo-Saxon” as a tongue spoken in England before the Conquest, or indeed at any time, unless we agree to call modern English “Anglo-Saxon.” It would, in fact, be much more correct, for the Scotch and English had somewhat of a common literature and some intercourse

before the union (*Vide* Ben Jonson’s Visit to Drummond of Hawthornden); the Angles and Saxons had neither.

We may state in closing that Christianity and some degree of culture came first to the Angles, wherefore their speech is held to have had more influence in our common English tongue than that of the Saxons, which was in no degree popularized till in the ninth century by Alfred the Great. It is even more than doubtful whether the cultured form he uses was ever spoken in England, except, perhaps, at court and by a few learned persons, as by the higher clergy in occasional sermons, etc.

When we talk of the modern English—and a *fortiori* of pure-blood New Englanders Marylanders, Virginians, etc.—as an Anglo-Saxon race, we speak correctly enough. They are partly of English and partly Saxon descent, and by inter-marriage the two elements are largely intermixed in them. Even when we speak of modern English as an Anglo-Saxon tongue we are right, for it is based on both the ancient English and Saxon. Similarly Bosworth is justified in calling his work an Anglo-Saxon dictionary, because it records words of both speeches.

It may not be out of place to note, in conclusion, that of all the Low German extant dialects, Friesian is that the most closely allied to native English. In it alone (so far as we know) is the English sound of *th* preserved. We remember to have read, many years ago, in *Good Words*, an excerpt from a Heligoland poem quite intelligible to a modern Anglian, in which our *the* occurs more than once, and we have been informed that its pronunciation is the same, or much the same, as that of the English definite article.

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#### HARLEQUIN.

The leading character in a pantomime and lover of Columbine. The etymology of this word has been the subject of much learned controversy. It comes to us immediately from French *arlequin*, in the sixteenth century spelled *harlequin*. In Italian the word appears as *arlecchino*, and



in Dante (Inf. xxi, 118) we find a demon named *Alichino*. Some incline to derive the French form from the Italian, but "the word," says Skeat, "is not old in the latter language, and the borrowing seems rather to have been the other way." Larousse suggests as its origin the German *Erlenkönig*, king of the alder trees or trees in general (the subject of Göthe's charming ballad), or spirit who, above all things, delighted in planning tricks on simple mortals. (For the association of trees with demonology we must refer the reader to Grimm's German Mythology.) Skeat, on the other hand, thinks he sees the parent term in the thirteenth century French *hierlekin* (or *hellekin*), a word occurring in the phrase *li maisnie hierlekin*, which meant a troop of demons, and appearing in Middle English as *Harlewaynes Kynne* or *Hurlewaynes meyn*, that is Hurlewain's kin or troop ("Richard the Redeless" 1.90 and "Prologue to Tale of Beryn," l. 8), the original signification of *Hurlewayn* being the devil. Further Skeat surmises that the French *hierlekin*, *hellekin* is of Low German origin, the old Friesic *hellekin*, Anglo-Saxon *hellecyn*, and Icelandic *heljar kyn*, meaning the kindred or host of hell. The change of *hellekin* into *harlequin* arose, he says, from a popular etymology which connected the word with *Charles Quint*, and refers to the story as told in Max Müller's Lectures (ii, p. 581). Menage, Barley, and English *Notes and Queries* rather lean towards the following theory: A young Italian actor came as a member of a troupe to Paris in the time of Henry III. of France (1551-1589), and having been there received and made welcome by the famous comedian Achille de Harlai, his brother actors—in accordance with the Italian fashion of naming valets after their masters and clients after their patrons—dubbed him *Harlaquino* or little Harlai. This, unfortunately, sounds singularly like a story fabricated to account for the name; as does the statement that a youth of Bergame, of extraordinary pantomimic ability, bore the name of *Harlequin*, and that the character he magnified took its name from him. Even Dante's demon *Alichino* (Inf. xxi, 118) must

we fear he ignored. In an old French pantomime Harlequin himself gives his master a humorous account of the origin of his name very different from any of the above. As, however, the plain speaking that was acceptable and proper enough in the Paris of the seventeenth century would offend the purer tastes of the present day we confine ourselves to referring the curious and not over-nice reader to the article Harlequin in Larousse.

The character of Harlequin seems to be drawn originally from the ancient Roman mime or *Fabula Atellana*. The characters in these *Fabulæ* were the favorite dramatic personages with the people, spoke the Oscan dialect, and excited laughter by their quaint, old-fashioned words and phrases and comic gestures. In these the buffoon was known as *Macco*, and later as *Sannio* (from *sanna*, mockery, grimace), and Harlequin is his descendant. Of this old comic Roman drama the legitimate sequence was the Italian rustic, masked comedy, which in the middle ages was celebrated with special éclat during the carnival in the Lombard town of Bergame, in the jargon of the Vale of Brembana. The Bergamesques became quite famous as embodiments of intriguing knavery and roguish drollery, and hit especially at the foibles of the Venetians. The characters used to appear in parti-colored costumes suggestive of those of Harlequin and Pantaloon of later times.

In the 15th century this improved Italian comedy crossed the Alps, and, among other *zauni*, came Pantaloon and Arlecchino. In France it took root and assumed various forms—those of vaudeville, masque, and comic play or farce, in the last form culminating in the pieces of Molière. It was this species of entertainment that, in one of its forms, was transplanted, under the name of pantomime, to England. Colley Cibber mentions as the first English example a piece in dumb show on the story of Mars and Venus. Geneste dates the period when such entertainments came to England as about 1723. In that year the pantomime of *Harlequin Dr. Faustus* was produced at Drury Lane, its author being John Thurmond, a dancing-

master. Hereupon, also in 1723 but in December, John Rich, lessee of a theatre in Lincoln's Inn Fields, produced as a rival *The Necromancer; or, History of Dr. Faustus*. Rich had already been connected with the production of a piece called *Harlequin Executed*, as early as 1717, and there are traces of similar entertainments as far back as 1700. It was, however, the keen rivalry of the London houses that, in 1723, really established pantomime in England. Rich's exhibitions, first in Lincoln's Inn Fields and afterward in Covent Garden, were extraordinarily successful. He himself was an inimitable harlequin, and, from Garrick's lines in his honor, it appears his acting consisted of "frolic gestures" without words. The favorite Drury Lane harlequin was one Pinkethman—the "Poor Punky" of Pope. *The Tatler* (No. 188) weighs with ironical nicety his merits against those of his competitor, Bullock, at the other house. Colley Cibber, who, as "Harlequin," is described by Pope as "mounting the wind on fiery dragons," briskly denied having countenanced such fooleries. Another of Pope's butts, Louis Theobald, was the author of several pantomimes, but does not seem to have acted in them. Undoubtedly, the most famous of his craft was Joseph Grimaldi, the inimitable "Joe" of Dickens and Thackeray. His memory is connected, above all, with the celebrated pantomime of *Mother Goose*, produced at Covent Garden in 1806. Poor "Joe" was an Italian, a native of the fatherland of Harlequins and Pantaloons, and, like many of the Southern race, subject to alternations of excessive elevation and deep depression. When laboring under a fit of despondency, he one day called for advice on the famous Dr. Abernethy. "What you want is a good laugh," said the Doctor. "And how can I get that?" "Why, go and see Joe Grimaldi." The poor harlequin had to acknowledge that he was the identical "Joe" and the only man in London who could see nothing to laugh at in himself or his tricks.

Pantomime still holds possession of the stage; and Harlequin still continues

to grimace and gesture and execute his extraordinary feats of extravaganzas and drollery, to the delight of children of all ages at the merry season of Christmas.

#### INDO-CANADIAN WORDS.

We are glad to announce that A. F. Chamberlain, B.A., Fellow in Modern Languages in University College, Toronto, has kindly promised us a series of articles on "Words of Indian Origin in the Franco-Canadian Dialect and Literature." Anything from an authority so competent will be read by everyone interested in philology with much relish. The first paper of the series we publish to-day:

The words of Indian origin in the Franco-Canadian dialect and literature may be thus classified: (A) Words (1) purely Canadian or (2) local—e. g., (1) *micouenne*, *wadwaron*, (2) *nigogue*, *cacaoui*; (B) Words now in use and found in the earlier French writers on "New France," but not recognized by the Academy nor given in standard French dictionaries, e. g., *lachigan*, *matachias*, *sagamit*; (C) Words possessed by French-Canadian in common with French, these being (1) of North American Indian origin, (2) of other origin, e. g., (1) *caribou*, *iroquois*, (2) *canot*, *pagaie*, *petun*; (D) Words now obsolete, used in poetry, etc., e. g., *autmoine*.

Words common to French and to French-Canadians will not be dealt with unless they are in everyday use or have developed some special shade of meaning in Canada (e. g., *boucane*, smoke.) Proper names and adjectives will not at present be taken into consideration. The words will be given in alphabetical order.

Certain abbreviations will be necessary. The paper of Mr. A. M. Elliott on "Speech Mixture in French Canada" (*Amer. Journal of Philology*, viii, pp. 145-151, 338-340) will be cited simply as "Mr. Elliott;" Oscar Dunn's "Glossaire Franco-Canadien" as "Dunn;" Litttré will mean the dictionary of that author; "Scheler," the third (1888) edition of the "Dictionnaire d'Etymologie Française;" "S. C." after the name of a writer, or alone, will stand for that repertory of French Canadian literature, the "Soirées



Canadiennes"; "Baraga" will represent the "Montreal (1878) English-Otchipweé Dictionary"; "Lacombe," the "Dictionnaire de la Langue des Cris," (1874). The Abbé Cuq's "Lexique de la Langue Iroquoise" (1882) and "Lexique de la Langue Algonquine" (1886) will be cited as "Lex. Iroq." and "Lex. Alg." respectively. Other easily intelligible abbreviations will be adopted.

*Achigan* (sometimes *manachigan* or *málachigan* (q. v.), the name of the bass; more properly, perhaps, the black bass. M. Le Moine notes two varieties of the *achigan*. "Au nombre des espèces par prisées par l'amateur comme *game fish*, citons d'abord l'*achigan* (J. M. Le Moine, chasse et pêche au Canada, 1887, p. 242, cf. p. 247). The word is found in the old writers. Hennepin has, "On y pesche \* \* \* des *achigans*" (Descript. de la Louisiane, etc., 1688, Append. p. 4). Cuq (Lex. Alg., p. 12) says: "Acignan, c'est le *black bass* des Anglais." The word is of Algonquin origin, and was adopted by the early French colonists. In the Algonquin dialect of the Lake of the Two Mountains the form of the word is *acigan* or *achigan*; the Otchipwe, *acigan* or *manachigan*. Another form of the word is *málachigan* or *manachigan* (q. v.). The word *achigan* is not given by Dunn, nor is it cited by Mr. Elliott. In topographical nomenclature it is used in river and town names, e. g., Rivière à l'*Achigan* (in the county of Assomption), St. Roche de l'*Achigan*, etc.

*Almouchiche*, a small species of dog found among the Malechites and the Micmacs of the Restigouche, and used for hunting porcupines. "Pour l'*almouchiche* point de péril dans lachasse" (J. C. Taché, S. C., 1861, p. 18). M. Taché derives the word from the Micmac *animouts*, "dog," with the diminutive termination, *shish* (p. 17). The word is quite local.

*Atoca* (also *atocca*), cranberry. "De petits marécages et des savanes à *atocas*" (J. C. Taché, Les Sablons, 1885, p. 24, cf. p. 29.) The word is of Huron or of Iroquois origin. Sagard (Dict. de la Langue Huronne, 1632), in the list of "plantes, arbres, fruits," has, "Petit fruit, comme

cerises rouges qui n'a point de noyau, *Toca*." Cuq (Lex. Iroq., p. 50), gives the form *tokware*. The word is widespread in Quebec province. A MS. (French-Indian, of the region between York and Lake Simcoe), dating from about 1803, has the form *atocca*. The word is also cited by Mr. Elliott (p. 338) as *otoka*.

*Autmoín*, a name given by the ancient Souriquois Indians to their priests or sorcerers. The word is frequent in the works of the old writers, but now only found in historical treatises. It is, however, used by M. J. C. Taché in his poem, "Le Brailard de la Montagne" (S. C., 1863, 100).

"Les *autmoíns* adossarent, dans sa forme mystique  
Aux parois des rochers la loge fatidique."

A. F. CHAMBERLAIN.

#### CURIOUS LENTEN USAGES.

In our article on weathercocks (Vol. 1, p. 194) considerable prominence is given to the fact that the figure of a cock was originally selected for a church vane because it recalled the cock that crowed before Peter, and so admonished men of the duties of penitence and vigilance. The following cutting in reference to old Lenten usages in England furnishes a somewhat amusing illustration of the utilization of the bird—or, at least, of his most prominent faculty—for the same pious purpose, while it exhibits another curious practice:

"At one time the beginning of Lent was marked by a curious custom, now fallen into disuse. A figure called 'Jack o' Lent,' and intended, according to some, to represent Judas Iscariot, was made up of straw and cast-off clothes, and then carried through the streets amid much noise and merriment, after which it was either shot at or burned, or thrown down a chimney. Thus in Quarles's 'Shepherd's Oracles' (1646, p. 88) we read:

'How like a Jack o' Lent  
He stands for boys to spend their Shrove-tide  
throws,  
Or like a puppet made to frighten crows.'

And again, in Ben Jonson's 'Tale of a Tub' the custom is alluded to:

'On an Ash Wednesday  
When thou didn't stand six weeks the Jack o'  
Lent,  
For boys to hurl three throws a penny at thee.'

Formerly during the season of Lent an officer, known as 'the King's Cock-crower,' crowed the hour every night within the precincts of the palace, instead of proclaiming it in the customary manner. In connection with this practice the following amusing anecdote is related. On the first Ash Wednesday, after the accession of the House of Hanover, as the Prince of Wales (afterwards George II.) was sitting down to supper, this officer suddenly entered the apartment, before the chaplain had said grace, and crowed 'past ten o'clock.' The astonished Prince, imperfectly understanding the English language, and mistaking the tremulation of the assumed crow for mockery, concluded that this ceremony was meant as an insult, and forthwith arose to resent it, when, with some difficulty, he was made to understand the nature of the custom, and that it was intended as a compliment, and was in accordance with court etiquette. From this time the custom was discontinued. 'The intention of crowing the hour of the night,' says a correspondent of the *Gentleman's Magazine* (1785, Vol. 4, p. 341), 'was no doubt intended to remind waking sinners of the august effect the third crowing of the cock had on the guilty apostle St. Peter; and the limitation of the custom to the season of Lent was judiciously adopted, as, had the practice continued throughout the year, the impenitent would become as habituated and as indifferent to the cry of the mimic cock as they are to that of the real one or to the cry of the watchman.'

Readers will observe that in the extracts from Quarles and Jonson reference is made to boys hurling at Jack o' Lent, at "three throws a penny," and by looking back to our paper on "Weathercocks" they will see an allusion to a similar practice with a cock as the object of aim. Although we there discredit the popular English supposition that the cock was first put up as a vane in England in the fourteenth century with the view of

throwing ridicule on Frenchmen, we are very much inclined to believe that the English feeling of hostility to France was the cause of this bird being used as a target for throwing at. It was, till a very recent period, the custom at Shrovetide and Christmas to tie a cock by the leg to a stake with a piece of string a yard or two long and sell "shots" with a stick at it at the rate of a penny for one or more throws, the person who succeeded in killing it by a blow on the head carrying home the carcass as a prize. The poor bird was often terribly mauled—its legs and wings broken, etc.—before it received its *coup de grace*, for this was often long in coming, inasmuch as the victim's alertness in fluttering round the stake on the approach of the stick made hitting it on the desired spot by no means easy. Law has now intervened to put down the barbarous practice, but long years before it was thus stopped, the people had lost all conception of its association with Frenchmen.

#### TARRING AND FEATHERING.

Philologists have long observed that many words that are popularly known as "Americanisms" are really good old English terms brought over by the pilgrim fathers, the early settlers on the James, etc., and retained here when forgotten in the country of their birth. Similarly, not a few Dutch words—boss, boodle, etc.—brought over by the early settlers of New Amsterdam, have spread from their original American habitat, till they have become part of our speech. It is not less interesting to note that certain customs, forgotten in their home-land, but retained here, and, therefore, characterized as "American," are really importations from Europe. Not one of these customs has been regarded as more distinctively "Yankee" than the venerable one of "tarring and feathering," and yet we learn from the *Annales Rerum Anglicarum* of the venerable English historian Hoveden (living in the 13th century and court chaplain to Henry III) that the custom is at least as old as the time of



Richard the Lion-hearted. He tells that Richard, on setting out on the third crusade, made sundry enactments for the regulation of his fleet, one of which was that, "A robber who shall be convicted of theft shall have his head cropped after the fashion of a champion, and *boiling pitch shall be poured thereon, and the feathers of a cushion shall be shaken out on him*, so that he may be known, and at the first land at which the ship shall touch he shall be set on shore." Whether the custom was earlier than this we have no means of determining. It is at least close on to 700 years old.

#### A CURIOUS LAW.

In an old magazine we find it stated that until the year 1770 this law was in force in England:

"Whosoever shall entice into bonds of Matrimony any Male Subject of Her Majesty's, by means of rouge, white paint, Spanish cotton, steel corsets, crinoline, high-heeled shoes, or false hips, shall be prosecuted for witchcraft, and the marriage declared null and void."

It is very evident, however, that the law did not do away with the articles against which it was leveled, and, doubtless, if the law were now in force, either in England or here, a great many witches would be discovered. Perhaps this explains the origin of the word *witch* as applied in an endearing manner by lovers to their sweethearts, as "You little witch," etc.

#### MUGWUMP (Vol. 1, pp. 183, 204).

In reference to the above interesting word already treated in our pages with considerable fulness, we condense the following from a communication to the *Chicago Tribune* by L. G. Bedell. He says the excitement over this year's Presidential election induced him to bring forth and investigate with unusual interest a "musty package of old newspapers" relative to the campaign of 1840, when "Tippecanoe and Tyler, too," was the war-cry of the Whig party.

"My father, Solon Robinson," he states, "published at that time in Lake County,

Ind., a small paper rejoicing in the name of the *Great Western*. In one of his issues, in speaking editorially of the Democratic candidate for Congress, who represented the party of the 'silk stocking aristocracy' in those days, he makes use of this sentence: 'Then the great MUGWUMP was delivered of a speech which the faithful loudly applauded.'"

This is the earliest record of the word we have yet seen, bringing it back to 1840.

#### Queries.

261. When is Walt Whitman's new work, "November Boughs," likely to appear?

LINA HINE.

We believe "November Boughs" is all but ready for the press. We further understand that it is Mr. Whitman's intention to publish all his works—"Leaves of Grass," "Specimen Days," "November Boughs"—in one volume, or, at all events, as one edition, so that the readers of this, the most original and most American of our poets, can have all his works up to this date in a collected form. We trust that "November Boughs" will be given to the light in their appropriate month. Doesn't the title give us ground for hope that we may look for a yet later leafage? We opine the "good grey poet" designs to die, like the swan, singing.

262. Will you tell us the origin of the word "bogus" and oblige two anxious readers?

In reference to this word we clip the following from the Boston *Daily Courier* of June 12, 1857, without guaranteeing its accuracy, for we confess we are inclined to doubt story-etymologies. In too many cases (as Dean Trench says of proverbs) the story has been imagined to account for the word, instead of the word springing from the story. The clipping, therefore, we insert for what it is worth:

"The word 'bogus,' we believe, is a corruption of the name of one *Borghese*, a very corrupt individual, who, twenty years ago or more, did a tremendous business in the way of supplying the great

West and portions of the Southwest with a vast amount of counterfeit bills and bills in fictitious banks which never had any existence out of the 'forgetive brain' of him, the said 'Borghese.' The Western people, who are rather rapid in their talk when excited, soon fell into the habit of shortening the Norman (?) name of *Borghese* to the more handy one of *Bogus*, and his bills, and all other bills of like character, were universally styled 'bogus currency.' "

263. What is the origin of the phrase, "to scrape an acquaintance with so-and-so"?

LILLY HOPE.

An anecdote is told of the Emperor Hadrian, from which, if true, the phrase may be derived. It is said that once, as the Emperor was entering a bath, he saw an old soldier scraping himself with a tile. He recognized the soldier as a former comrade, and pitying his condition that he had nothing better than a tile for a flesh-brush, he sent him a sum of money and some bathing garments. The next day, as Hadrian entered the bath, he found it crowded with old soldiers scraping themselves with tiles. He understood the intent, and wittily evaded it, saying, "Scrape yourselves, gentlemen, but you will not scrape an acquaintance with me." Some authorities refer it to the custom of scraping the foot behind in bowing, which was always done in the formal days of Louis XIV.

264. What is the legend connected with the origin of the heliotrope?

LILLY HOPE.

This is an ancient Greek legend. Clytie, a water-nymph was in love with Apollo, but he forsook her for another Leucothæë. Clytie then pined away and died, and Apollo changed her at death into the flower heliotrope, which is always turning towards the sun.

265. What legend clusters round the Roxbury pudding stone?

LILLY HOPE.

We know of no legend connected with the Roxbury pudding stone, which is not

a particular stone, but abounds in the Roxbury district, and is one of the principal natural features. It resembles the English pudding stone and is much used for building purposes. In his poem entitled the "Dorchester Giant," Oliver Wendell Holmes fancifully gives its origin as the giant's pudding flung over the Roxbury hills:—

¶ The suet is hard as a marrow-bone,  
And every plum is turned to stone,  
But there the puddings lie."

266. Why does Delaware terminate towards the north in a semicircular sweep as if "traced by the leg of a compass?"

DE LA WARRE.

It was probably so traced on the map. After William Penn had obtained a grant of Pennsylvania, he, desiring to own the land on the west of the Delaware to the sea, procured from the Duke of York, in 1682, a *re-lease* of all his title and claim to Newcastle and twelve miles around it, and to the land between this tract and the sea. A line that was the arc of a twelve miles radius was then run from Newcastle as a center. When the "three lower counties on the Delaware" became a State, the boundary was retained.

267. Why is Delaware called the "Blue Hen State"?

LILLY HOPE.

See Vol. I, page 214, query 256, for answer to this question.

268. I have heard a story telling why Andrew Johnson does not appear in Carpenter's well-known picture of the *Death-bed of Lincoln*, but I cannot recall it. Can you supply it?

L. R.

When Carpenter painted the picture the figure of Andrew Johnson was one of those gathered about the couch, and this was as it should be, because he was really there with the members of the Cabinet and others. Before the picture was quite completed, however, the feeling in the North had grown so bitter against Johnson that the artist feared lest the popularity of the picture would be injured by the appearance in it of the then Chief



Executive. He, therefore, erased President Johnson and inserted Schuyler Colfax in his stead, although Colfax was not really present at the death of Lincoln.

269. What is the origin of the term, "Give them, or him, Jessie?"

R. H. Cook.

It the *Journal of American Folk Lore* (Vol. 1, p. 78) Prof. N. S. Shaler gives the following derivation of the term, which, however, does not appear to us to be a very likely one:

"GIVE HIM JESSY.—When two American boys are fighting together and a crowd is watching the mill, a spectator will often encourage one of the contestants by crying, 'Give him jessy!' In my own boyhood the expression was too familiar to seem worthy of note. Hearing it after many years, it seemed a subject fit for inquiry. It appears certain that this phrase is a remnant of the days when the language of falconry was familiar among the youths as that of horse racing now is. The jess was a thong by which the bird was attached to the wrist, and when it retrieved badly it appears to have been the custom to punish it by the application of the thong. It is not unlikely that this convenient bit of leather may also have been used from time to time in arguments with boys. At any rate, the phrase is heard through all parts of the United States. I have not been able to find whether it exists at all in England. I think it likely it may have died out there, for several of my acquaintances who were bred in England do not remember to have heard it."

The fact that the phrase does not seem to exist in England is pretty good proof that it is not a relict of falconry times, for certainly the language of falconry was never familiar to the youths of America at any time; and it is hardly likely that any term appertaining to this sport would become current and popular here. There is another derivation of the term given which seems a more likely one, and which is adopted by Charles Eliot Norton, who says:

"GIVE 'EM JESSIE—A party war-cry

current in the Presidential campaign of 1856. Fremont, the Republican candidate, had, fifteen years before made a runaway match with Jessie, daughter of Thomas H. Benton, and the popular favor with which runaway matches are apt to be regarded, was made much of in this case, the lady's name being freely used in song and story by her husband's political supporters."

270. What is the meaning of "Blue Lights" as a political term? J. P. L.

When the British fleet lay off New London, Conn., during the war of 1812, blue lights were frequently seen near the shore. These Commodore Decatur, whose ships lay near by, attributed to traitors, though indeed facts go to prove that no American was ever discovered burning one.

Goodrich, in his "Recollections," says: "*Blue Lights*, meaning treason on the part of Connecticut Federalists during the war, is a standard word in the flash dictionary of Democracy." Again, "*Connecticut Blue Lights* are the grizzly monster with which the nursing fathers and mothers of Democracy frighten their children into obedience—just before elections."

271. Whence the origin of dressing servants in "livery," and where is recorded the first reference to the custom?

C. L. PULLEN.

As the word livery is of French origin, being derived from the verb *livrer*, to deliver, the custom of clothing servants in livery probably originated in France. Certain it is that at the plenary courts, under the first two races of monarchs, the King made a custom of delivering to his servants particular clothes, which were called "livreés," because given at the King's expense. In like manner the nobility and gentry gave their dependents liveries, and various colors were adopted by different masters to distinguish each other's servants. Sometimes the livery consisted only of a particular mark or badge.

The term formerly had a wider significance, and sometimes denoted both the food and clothes of the servants, and also the meat and drink which was served to

guests. Spenser gives the meaning of the word in his time thus: "What *livery* is, we, by common use in England, know well enough, namely, that is, allowance of horse-meat, as to keep horses at *livery*, the which word, I guess, is derived from *livering* or delivering both their nightly food. So in great houses the livery is said to be served up for all night, that is, their evening allowance of drink. And the livery is also the upper weed which a servant man weareth, so called, as I suppose, for that it was *delivered* and taken from him at pleasure."

The use of liveries is very ancient in England, but the application of the term has not always been confined to menials. Chaucer, in the Prologue to the "*Canterbury Tales*," says:—

"An haberdasher and a carpenter,  
A webbe, a deyer, and a tapiser  
Were all yclothed in a *liverie*  
Of a solemyne and grete fraternitie."

The practice of giving liveries to menials is noticed in some of the statutes of the reign of Richard II. It was not confined to menials, however, for livery was worn by retainers who were not always of a low condition. In the time of Edward IV, the terms livery and badge seem to have become synonymous. The badge consisted of the master's device, crest, or arms, on a separate piece of cloth, or sometimes it was made of silver in the form of a shield, and worn upon the left sleeve. These badges seem at first to have distinguished the servants in England, for Fynes Morison (reign of James I), speaking of the English apparel, says: "The servants of gentlemen were wont to wear blew coates with their master's badges of silver on the left sleeve, but now they now most commonly wear coates guarded with lace, all the servants of one family wearing the same livery for colour and ornament."

The badges may be seen in all old representations of posts or messengers, affixed sometimes to the girdle or to the shoulder, or sometimes to the hat or cap. These figures extend as far back as the thirteenth century. The remains of the

ancient badge are preserved in England still in the dresses of porters, firemen, and watermen, and perhaps in the shoulder-knots of footmen; and in this country, no doubt, the badges of porters and messenger boys are survivals.

272. What is the proper pronunciation of Arkansas?  
L. M. G.

Two pronunciations of this word are in common use—*Ar-kan-sas* and *Arkansaw*. Weight of authority, however, seems to favor the latter pronunciation, in which the *a* is broad, and the final *s* is silent. The territory was called *Oek-en-sea*, and the old French settlers, as their records show, spelled it *Arcancea*, the *c* being soft. This points to the fact that the final *s* should not be sounded. Also the inhabitants themselves prefer *Arkansaw*, and this preference should certainly have weight. However, they do not seem to be unanimous on this point, for there is an old story to the effect that when Fillmore was president of the Senate, one Senator, Sevier, called his State *Ar-kan-sas*, while the other, Ashley, called it *Arkansaw*. Fillmore, in order to compromise matters, used to recognize Sevier as the Senator from *Ar-kan-sas*, and Ashley as the Senator from *Arkansaw*.

273. Who is the author of the saying, "Millions for defence, but not one cent for tribute?"  
H. R. S.

This saying is attributed to General Pinckney, who was Minister to France in the early part of this century. History says that when General Pinckney was informed that the payment of a certain sum might settle the diplomatic suit then existing between France and the United States, he indignantly replied: "Millions for defence, but not a cent for tribute." It is said, however, that long afterwards, upon the General being asked by members of a club to which he belonged, whether he had ever made such a remark, he replied: "No, my answer was not a flourish like that, but simply, 'Not a penny, not a penny.'"



### Referred to Correspondents.

274. Please inform me whether Gisli-  
bert, or Guibert, of Ghent, mentioned  
in Kingsley's "Hereward," is a historical  
character or not; if so, what is his his-  
tory? A CONSTANT READER.

275. Whence the name Hatfield House,  
the residence of Lord Salisbury? If  
from the village, whence the name of the  
village? A CONSTANT READER.

### Communications.

180. "DON'T CARE A FIG" (Vol. 1, p.  
140).—This is properly "Don't care a  
*fico*." *Fico* means a contemptuous snap-  
ping of the fingers. Shakespeare has,  
"A *fico* for the phrase."

ALBERT P. SOUTHWICK.

WORDS ENDING IN CION (Vol. 1, pp.  
204, 215).—"Leracion" may be added to  
the list, making seven in all.

ALBERT P. SOUTHWICK.

"FIG TREE RUMINE," ETC. (Vol. 1, p.  
140).—The goddess Rumina was the  
protectress of nursing children. The Ro-  
mans worshipped her in a temple built  
near a fig tree under which, it is said, a  
she-wolf nursed Romulus and Remus—773  
B. C.

ALBERT P. SOUTHWICK.

BOODLE (Vol. 1, pp. 151, 173).—Norton,  
in his "Political Americanisms," (Mag. of  
Am. History, vol. 12, p. 566) gives the  
following origin of the word: "Boodle, a  
slang word adopted to political usage from  
the *argot* of counterfeiters. Originally it  
meant the main portion of the counterfeit  
money, and by an easy translation has  
come to mean a large roll of bills such as  
political managers are supposed to divide  
among their retainers."

H. W.

A ROLLING STONE GATHERS NO MOSS  
(Vol. I, p. 219).—Bonhardt's "Arabic  
Proverbs" (p. 107) has: "The cat that is  
always mewing catches no mice." Com-  
pare the American: "The still hog gets  
the swill."

TALCOTT WILLIAMS.

BINISHES (Vol. I, p. 214).—This may be  
a variant of the Arabian word for build-  
ing, bineeat—plural, bina; dual, bineean,  
used for walls. TALCOTT WILLIAMS.

WHISPERING GALLERIES (Vol. I, p. 214)  
—The old Hall of Representatives and  
the gallery in the dome of the Capitol at  
Washington, D. C., are both "whispering  
galleries." TALCOTT WILLIAMS.

NAMES.—These American names vary  
from their spelling:

WRITTEN, PRONOUNCED.

Virginia,	Taliaferro,	Tolliver.
N. C., Dare Co.,	Evans,	Ivens.
" " Tyrrell Co.,	Brickhouse,	Brickus.
Virginia,	Enraght,	Derby.
Philadelphia, Pa.,	Padelford,	Pa-dél-ford.

Janvier has been Anglicized as January,  
was pronounced Janveer, and is pro-  
nounced as in French.

TALCOTT WILLIAMS.

"ROYAL DANCE OF TORCHES" (Vol. 1,  
p. 140).—This noted dance was performed  
at Berlin, Germany, on the occasion of  
the marriage festivities of the Prince of  
Prussia with the Princess of Bavaria on  
December 3, 1821.

The musicians having first been placed  
on the stage of solid silver, in the White  
Hall, the newly-married pair, preceded  
by six lieutenant-generals and six minis-  
ters of state, two by two, all holding  
white torches, made the tour of the hall,  
saluting the company as they went. The  
princess then gave her hand to the king,  
the prince to the queen, the king to the  
queen mother, and the reigning queen to  
Prince Henry, and the princes and prin-  
cesses following, led up the dance in like  
professional manner. The whole affair is  
said to have been very imposing.

ALBERT P. SOUTHWICK.

TURNING TO THE RIGHT (Vol. I, pp.  
179-214).—The reason for this is not, I  
think, far to seek. Englishmen guide the  
reins with one hand—the left; almost all  
other peoples use both. When both right  
and left hands are on the reins it is much  
more natural and much easier to draw to  
the right. By the way, your correspond-  
ent, Albert P. Southwick, limits the prac-

tice of driving to the right far too much when he says it is confined to large towns like New York, Philadelphia, Boston and Chicago. I have a place down in Virginia which I often visit, and where I drive a good deal. Everyone there, as a rule, draws to the right in meeting. Of course, in a wide road where there is no risk of collision, you may hold on your way; but if such should occur through your keeping the left side, the courts would hold you responsible. I suspect this is general over the States. J. H.

THE BIVOUCAC OF THE DEAD (Vol. 1, p. 201).—In referring to Albert Sidney Johnson's death in your answer to this query, you are wrong in stating that the General fell in the arms of Colonel O'Hara at Shiloh. He died lying upon the ground in a little valley 150 yards in rear of the Confederate lines, as at that time established, and to which he was taken by Governor, now Senator Harris, of this State, who was with him a moment or so after he was wounded, having returned from the execution of an order from him to Colonel Statham. Harris guided his own and the General's horse to the secluded spot indicated, supporting him with his left hand and guiding both horses with his right. When they reached a place of security, Harris in his report says (See Life of Albert Sydney Johnston, by his son, Colonel Preston Johnston, of New Orleans): "I halted, dropped myself between the two horses, putting the General over upon me, and eased him to the ground as gently as I could." After which, and notwithstanding such attentions as suggested themselves to Governor Harris, he died in a few moments after, General William Preston, his kinsman, arriving at that moment.

"HISTORICUS."

INDIANS AT CUMBERLAND GAP (Vol. 1, p. 202).—I quote from Ramsey's "Annals of Tennessee," that "at the time of its first exploration Tennessee was a vast and almost unoccupied wilderness—a solitude over which an Indian hunter seldom roamed, and to which no tribe put a dis-

inct and well-defined claim. \* \* \* \* Equi-distant from the settled territories of the southern and northern Indian tribes, it remained, by common consent, uninhabited by either and little explored. \* \* \* \* Vague and uncertain claims to several portions of the country were asserted by as many several tribes; but no part of the present Tennessee was held by the actual and permanent occupancy of the Indians, except that section embraced by the segment of a circle, of which the Tennessee river is the periphery, from the point where it intersects the North Carolina line to that where this stream enters the State of Alabama. This was settled by Cherokees. All of Tennessee, besides this, was uninhabited, though a portion of it was claimed or occupied as hunting grounds by the Shawnees, the Chickasaws, the Choctaws and the Cherokees. \* \* The whole country west of the Cumberland mountains was found uninhabited." HISTORICUS.

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122. Whence the phrase "At sixes and sevens"?
123. What is the legend of "The Wives of Weinsberg" and by whom has it been told?
124. Whence did Bulwer obtain the plot of "The Lady of Lyons"?
125. Who was Oberon?



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## Notes.

### ENVELOPES.

Before Sir Rowland Hill introduced the penny-post, envelopes were little used in England, as double postage was charged for one piece of paper enclosed in another however thin each might be, and however light the letter. Even the smallest clipping from a newspaper enclosed in a letter implied a double charge. So soon as this rule came into operation, and so long as it continued in force, only franked letters were enveloped, although it had formerly been regarded as a mark of respect to use an envelope, and a mark of etiquette in writing to a superior.

The penny-post was established January 10, 1840, and the use of envelopes became common after May 6th of that year, when stamped and adhesive envelopes were issued by the post-office. The first envelope-making machine was invented by Edwin Hill, brother of Rowland. His and De la Rue's machine for folding envelopes was patented March 17, 1845.

The original invention of the envelope in England has been attributed to S. K. Brewer, a bookseller and stationer of Brighton, about 1830. He had some small sheets of paper for sale on which it was difficult to write the address. For these he devised a small envelope, and had metal plates made for cutting them to the desired shapes and sizes. They caught the fancy of the Brighton ladies,

and his orders so multiplied that he finally had them made for him by Dobbs & Co., London. This was the beginning of the trade.

There is no doubt, however, that envelopes were in use before the time of the worthy Brighton bookseller. So far as is known the idea of post-paid envelopes originated early in the reign of Louis XIV of France, with M. de Valfyer, who, in 1653, established a private post with royal approval, and placed boxes at the corners of streets for the reception of letters enclosed in envelopes which were sold at offices established for that purpose. Valfyer had also artificial *formes de billet*, or notes applicable to ordinary business communications, with blanks to be filled up by pen with such special matter as the writer desired. One such *billet* has, by a fortunate misapplication, been preserved to our time. Péliisson, the friend of Mme. de Sévigné (and of whom she said that "he abused the privilege of being ugly") was tickled by this skeleton form of correspondence, and filled up the blanks of such a *forme* with a letter to Mdle. de Scudery, addressing her, according to the pedantic fashion of the time, as "Sappho," and signing himself "Pisandre." This *billet* is still extant, and is probably the oldest existing example of a pre-paid envelope.

In the English State-Paper-Office is a letter addressed to the Right Hon. Sir William Trumbull, Secretary of State, by Sir James Ogilvie, and dated May 16, 1696. It is now attached to its envelope  $4\frac{1}{4} \times 3$  inches, cut nearly the same as our modern ones. The next known example is an autograph letter (in an envelope) of Louis XIV to his son by Madame de Montespan, the Comte de Toulouse Admiral of the Fleet at the siege of Barcelona. It is dated Versailles, April 29, 1706, and written, sealed, and addressed by the royal hand. Le Sage in his "Gil Blas" (Book 4, chap. 5), published 1715, in describing the epistolary correspondence of Aurora de Gusman, makes one of his characters say that after taking two *billets*, "Elle les cacheta tous deux, y mit une *enveloppe*, et me donna le paquet."

In the British Museum there is an envelope, exactly like those now in use, with an ornamental border, bearing date 1760, from Mme. Pompadour to the Duchesse d'Aiguillon, and a letter from Frederick of Prussia addressed to an English general in his service, dated at Potsdam, 1766, folded in an envelope of coarse German paper similar in form to modern ones, except that it opens at the end, like those used by lawyers for deeds, instead of at the top.

An early allusion to envelopes in English literature is to be found in Swift's "Advice to Grub Street Verse-Writers," 1726, wherein he playfully twits Pope for his small economies which betimes led him to write his verses on bits of paper left blank, or written on only one side. He tells them to have their verses printed with *wide margins*, and then,—

"Send them to paper-sparing Pope,  
And when he sits to write,  
No letter with an envelope,  
Could give him more delight."

It has, however, been conjectured that this did not refer to anything resembling our modern envelope, which could have been of little use to Pope, but to a half-sheet of paper used as a cover. Be that as it may, an old family in Yorkshire preserves an envelope exactly like the square modern pattern, sent from Geneva, in 1750. In the *Gentleman's Magazine*, May, 1811, is a copy of a letter from Father O'Leary, of which it is said "the envelope being lost, the exact address cannot be ascertained"; and Charles Lamb writes to Bernard Barton, March 20, 1826,—“When I write to a great man at the Court-End he opens with surprise a naked note such as Whitechapel people interchange, with no sweet degrees of envelope. I never enclosed one bit of paper in another, nor understood the rationale of it. Once only I sealed with a borrowed seal, to set Walter Scott a wondering, signed with the imperial quartered arms of England, which my friend Field bears in compliment to his descent in the female line from Oliver Cromwell. It must have set his antiquarian curiosity upon watering.”



While the use of envelopes was still uncommon, people frequently cut and folded such for their own convenience, using a card-board model. In Blanchard's "Life and Literary Remains of L. E. L." (died, 1838), the portress asks to have sent her "slate-pencils, a quire or so of small colored note-paper, and a paste-board pattern of letter envelopes."

Of the myriads of envelopes that now pass through the postoffices of America and Europe, one shrinks from estimating the number, just as we shrink from thinking about the number of the stars or the miles that separate any one of these from our earth. They are without number, numberless.

#### THE BARNACLE GOOSE—ITS ORIGIN.

Max Müller cites as one of the most curious instances of the power of etymology the myth regarding the origin of the barnacle goose, a species of maritime goose, known also as the Solan goose, the Brant goose, etc. Down till comparatively recent times the general belief in regard to these geese was that they were sprung from the bivalve shellfish known as barnacles or limpits. The learned German propounds his theory accounting for this belief in his "Lectures on the Science of Language" (ii. 602), to the following effect: These birds were Irish, and, therefore, known as *aves Hibernicæ*, or, in the diminutive form, as *Hiberniculæ*. By the dropping of the first syllable of the latter word (as in Low Latin, *Bernagium* for *Hybernagium*), their name became *Berniculæ*, and was easily confounded with that of the bivalves known as *Bernaculæ*, from classic Latin *Pernaculæ* the diminutive form of *Perna*, a limpit.

Without passing upon the validity of this theory, we will now show how widespread the belief was. Giraldus Cambrensis, writing in the 12th century, says, in his "Topography of Ireland": "They are like marsh-geese, but somewhat smaller, and produced from fir-timber tossed along the sea, and are at first like gum; afterwards they hang down by their beaks as from a sea-weed attached to the timber,

surrounded by shells, in order to grow more freely. Having thus, in process of time, been clothed with a strong coat of feathers, they either fall into the water or fly freely away into the air. They derive their food and growth from the sap of the wood, or the sea, by a secret and most wonderful process of alimentation." He goes on to state: "I have frequently, with my own eyes, seen more than a thousand of these small bodies of birds hanging down on the seashore from a piece of timber, enclosed in shells and already formed. They do not breed and lay eggs like other birds, nor do they ever hatch any eggs, nor do they build nests in any corner of the earth. Hence, bishops and clergymen in some parts of Ireland do not scruple to dine off these birds at time of fasting, because they are not flesh nor born of flesh." On this he indulges in a little mediæval speculation which we cannot refrain from quoting: "But these are thus drawn into sin, for, if a man during Lent had dined off Adam, our first parent, who was not born of flesh, surely we should not consider him innocent of having eaten that which is flesh." Again, Hollinshed, the grave English historian of the 16th century, declares that with his own eyes he saw the feathers of these barnacles "hang out of the shell at least two inches." Gerard—the "skillful Gerard" of Drayton—says, in his "Herbal" (1597): "There are in the north of Scotland certain trees whereon do grow shellfishes, which, falling into the water, do become fowls, whom we call barnacles, and, in the north of England, Brant-geese; in Lancashire, tree-geese."

We have indicated the etymological reason for the confusion of the goose and shell-fish. The physical or natural reason is not far to seek. The barnacle or limpit attaches itself in its embryo state in great multitudes to any solid object, especially to anything of timber, as bottoms of ships, floating wrecks, branches of trees hanging down into the water at the mouths of estuaries, and the like. Some of these branches are occasionally in the water and occasionally out. When they appeared in the air, bearing each its crop

of barnacles, they naturally attracted the notice of the curious, and gave rise to much strange speculation. First, many, as we have seen from Giraldus Cambrensis, regarded them as growing and deriving their nourishment from the trees. Next, they were considered as developing into the geese which frequent the rocks and coasts in incredible numbers, and whose nests, from being built in remote and often inaccessible rocks, are rarely discovered, so that the origin of the geese, on any other supposition, was a standing mystery. And this shell-fish solution was all the more natural because, as in other bivalves, the byssus or beard of the barnacle protrudes through the opening of its shell; only in its case, as we see from Hollinshed and Geraldus, it protrudes to an extraordinary length and bears a not remote resemblance to the pinions of a fledgling bird, while the process by which it attaches itself to the timber suggests a beak. From all this we can easily see how the myth arose that the limpit developed into the goose. Undoubtedly, to those who knew the Latin or Low Latin terms for the animals, or their English synonyms formed from those, the seeming similarity of their names would lend confirmation to the supposition founded on the physical basis.

words given by Lescarbot (Hist. de la Nouv. France, etc., Paris, 1612, Edition Tross, 1866, Vol. III., p. 666), we find "Corde ou fil, *Ababich*." In Miemac, "rope" is "*ababee*." The form "*ababich*" dating from 1612, would seem to be much more satisfactory than the Cree *assabâbish* (the colonists, too, became acquainted with the Crees at a much later date), and from this or some cognate Eastern Algonquin form I prefer to take the word "*babiche*." The word is widely-extended in use throughout the territory occupied by the French-Canadian population.

This word is not to be confounded with its homonym "*babiche*," a species of dog, which is a corruption of *barbiche*, and has its ultimate origin in the Latin *barba* (beard).

*Batiscan*, an interjection, frequently used in the writings of M. Pamphile Le Nay. "M'en aller! *batiscan*! on ne me déloge pas de cette façon" (Picounee le Maudit, 1878 II, 159; cf. 129, 281). In the Pêlerin de Sainte-Anne (1872), the word occurs some half-dozen times. The Etymology is probably from *Batiscan*, a town and river name on the north shore of the St. Lawrence, in Quebec Province. The origin of the proper name is somewhat doubtful. Baraga (p. 298), and Lacombe (p. 705), favor the Cree *tabateskan*, "splithorn." The river *Batiscan* is mentioned by the earliest French writers, and a derivation from Algonquin rather than Cree, may in the end prove correct.

*Boucane*. This word has taken in French-Canadian the sense of "smoke," which it has not in French. Comp. "Les sauvages obtiennent cette couleur en passant les peaux à la *boucane* au dessus de la fumée des cabanes" (S. C. 1861, p. 211). The related words *boucan*, "place where meat is smoke-dried," and *boucaner*, "to smoke-dry meat," are in use also. See Tacké (Forestiers et Voyageurs, p. 174). The expressions "*boucaner*" and "*viande-boucanee*" are found in all the early French writers. The word is of like origin to the English word *buccaneer*, and is to be traced to some Carib dialect. Scheler (p. 63) traces *Boucane* and the

#### INDIAN WORDS IN FRENCH CANADIAN (continued from Vol. I., p. 220).

*Babiche*, a leather or skin thong. See Dunn (p. 15), and S. C. (1861, p. 209). See also Lacombe (p. 37, 316). The word is old and is found in Hennepin (Descrip. de la Louisiane, etc., 1688, Append. p. 88). "Pour coudre leurs souliers ils ne se servent que de *babiches* ou équillettes." Baraga (p. 261) and Lacombe (p. 705) consider the word as coming from *assabâbish*, diminutive of the Cree *assabâb*, "thread." Dr. Brinton, as cited by Mr. Elliott (p. 147), refers it to the Algonquin verbal ending *bij*, "to tie." The *ish*, however, seems to be merely the diminutive or pejorative. A better etymology is, I think, to be found from the Eastern Algonquin. In the list of Souriquois



related words to a "mot caräibe qui signifie claie," and Littré takes the same view. See also Skeat (Etym. Eng. Dict. sub. voce *buccaneer*).

*Cacaoui* (or *KaKaoui*) the name given on the north shore and the gulf to a species of duck (*Haralda glacialis*). *Cacaouis*, moynas, canards (S. C., 1863, p. 304). The origin of the word is doubtful, it may be onomatapoetic. Cuq (Etudes Philol., p. 86), says "Abahroron, sorte de canard que les Algonquins appellent *anhankowe*," and in the note at the foot of the same page, "De ce mot, *anh-ahn-we* (il dit *ahn-ahn*), les Canadiens ont fait *cacaoui*. Not in Dunn, nor cited by Mr. Elliott.

A. F. CHAMBERLAIN.

(To be continued.)

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### THE O. P. RIOTS.

This series of riots, the most celebrated of all theatrical disturbances, takes its name from the badge worn in the hats of the rioters—a piece of white paper with O. P. printed upon it. The story is as follows:

When the Covent Garden Theatre was rebuilt in 1800, Kemble, who was then manager, made some changes in the interior arrangement which were displeasing to play-goers, and gave them additional grievances by raising the prices and engaging a foreign *artiste*. The house was reopened on Sept. 18th with a very attractive bill, including Hamlet with Mrs. Siddons, and a farce, the chief attraction of which was Mme. Catalini. All was peaceful till Kemble came on to make the opening address, when some rough-looking individuals, who had been noticed among the audience, began shouting "Off, off!" "Old Prices;" "Native Talent." Kemble could not make himself heard, and the uproar continued as the play went on. When it came to the farce matters got worse, and the management invoked the help of two magistrates, who read the riot act, and ordered the audience to disperse. Next morning some of the papers came out in support of the demand of the rioters, and encouraged by this, they

persevered in their disorderly ongoings. Night after night the turmoil was renewed so that not a word of the play could be heard. At length Kemble so far recognized the rioters as to appear on the stage and ask them what was wanted. The stage was forthwith stormed, and the actors had to secrete themselves as best they could. Some of them opened the trap-doors, and so came on a set of the rioters, who were immediately carried off to prison. At length, Kemble, in the hope of convincing the disturbers that the raised prices were necessary, proposed the appointment of a commission to examine the accounts of the theatre. The Solicitor-General, Recorder of the City of London, and the Governor of the Bank of England were appointed commissioners, and these reported that the net profits of the shareholders did not exceed six per cent. Kemble, taking his stand on the report, refused to lower the prices, but, as a compromise, he actually did dismiss Mme. Catalini. This, however, was not enough; and on the reopening of the theatre in October, everyone in the pit wore in his hat a scrap of paper bearing the letters "O. P.," and when the play began the place again became a scene of wild uproar. Play-goers, actors, even soldiers, fought, and it was found necessary to give Kemble a military escort to his home. A law-suit grew out of this night's demonstration. A Mr. Clifford had been injured by a box-keeper of the name of Brandon, and he sued for damages. Clifford won his suit, and a meeting of the rioters was held at which they bound themselves to support with subscriptions actions by all who had been injured. A stop, however, was put to further proceeding by Kemble appearing on the scene and announcing that he would lower prices, dismiss the box-keeper, and remove the obnoxious boxes. This cast oil on the troubled waters, and peace was restored after sixty-one nights of turmoil. Though the facts above reported are not exactly creditable to the play-goers of the day, they yet reveal an interest in the drama somewhat livelier than shown in our time.

## NEWS.

It is popular to say that this word is derived from the initial letters of the four points of the compass arranged in a device in the form of a cross, and placed at the top of some of the earlier news-sheets to indicate that their contents were derived from all quarters. But it is easy to show that this is purely fanciful. First, the earliest English newspaper dates from 1662, and we find the word *news*, exactly in its modern sense, in Shakespeare, who died nearly fifty years earlier, namely, in 1616. Thus we have (Macbeth i, 7), "How now? What *news*?" (Wint. Tale, iv, Cho.), "But let time's *news* be brought!" (K. John), "Even at that *news* he dies." This list, which might be extended indefinitely, from Shakespeare and other old writers, would alone be sufficient to dispose of the north-east-west-south theory; but a reference to the equivalent words in the tongues to which English is most nearly allied will further show its fallacy. In German the initials of the points of the compass read in this order: N. O. W. S., while the word for news is *neuigkeiten*, obviously impossible of derivation from these four letters, while it is derived from the word for *new*. Again, in French, the initials are N. E. O. S., while the word for news is *nouvelles*, once more simply the plural form of *new*.

The true derivation does not seem difficult to trace. Some take it directly from the German *das Neue*, which is an abstract noun signifying "the new," and equivalent to our *news*. The genitive is *neues*, and the phrase "Was giebt's neues?" renders the exact sense of our "What's the news?" Moreover, the old German spelling is *new*, genitive *newes*. Yet this, plausible as it looks, is not the origin of the word. When we find in Anglo-Saxon such a phrase as *hwæt nīwes?* (what news?) we can be at no loss to determine that the word is of pure Low German or native English origin, although the French *nouvelles* may have influenced its use. The fact that the word is often used in the singular confirms this. Thus, we have in John Florio's "World of Words" (1598),

"Novella, a tale, a *newes*." In the "Wit's Recreation," published in 1640, we have the following epigram:

"When *news* doth come, if any would discuss  
The letter of the word, resolve it thus:  
*News* is conveyed by letter, word or mouth,  
And comes to us from north, east, west and south."

The little corps of the newspaper fraternity were then beginning work in England, and, being tickled by the above epigram, had it put at the head of their papers, as already stated.

Skeat says that *newes* is not older than 1500, and cites Berner's translation of Froissart: "desyrous to here *newes*," and Surrey's translation of Virgil: "What *news* he brought." But at least one earlier instance is to be found in the "Siege of Rhodes," translated by John Kay, and printed by Caxton about 1490.

Before closing we may state that some contend that the German *neues* is not a genitive, but the neuter nominative or accusative. We incline to think that it is a genitive and the phrase "Was giebt's neues?" an exact equivalent of the Latin "*Ecquid Novi?*"

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 Boom.

It is a singular fact that there are no words more difficult to account for satisfactorily than many of those that have recently made their way into the language or are in process of making it. This is especially the case with slang words. We may instance *bogus*, *boodle*, *hoodlum*, etc., and, as we write the old word *humbug* suggests itself, of which the etymology is still an open question. Probably one may accept the account given by Dr. Murray in his new English Dictionary, as on the whole the most satisfactory explanation of the word at the head of this article. He says: "The actual use of this word has not been regulated by any distinct etymological feeling." Its recent slang use—which is fast becoming language—meaning the effective launching of anything with eclat on the market or on public attention is in that dictionary traced primarily to a particular applica-



tion of its meaning of "a loud, deep sound with resonance," and that with reference not so much to the sound as to "the suddenness and rush with which it is accompanied." But there is noted as possibly modifying the meaning "association original or subsequent with other senses of the word."

In relation to the derivation of the word from forms meaning beam, bar, etc., one is led to think of a mass of logs kept by a restraining bar, whether artificial or of ice, and then of their sudden launching forward with a booming sound on their bursting the boom. We can easily see the analogy between this and the successful launching of any scheme or candidate on the political world, especially of such as becomes instantly popular, as well as the use of the word in a commercial sense.

Murray quotes from the *Toronto Globe* (1880) a definition of the mining use of the word, where the essential features of the rush of lumber are reproduced. Water is confined in mass, then suddenly released, so that it "rushes down with resistless boom."

A ship is said to "boom along" when it is making good way, and this may be from the noise of the wind in the rigging or from the sound the vessel makes in cutting the waves.

A popular etymology associating the word with the character in the play called "The Way we Live" scarcely merits notice. We may state that the earliest traced use of the word in its slang sense was in the *Lumberman's Gazette* for October, 1879.

On the whole we are inclined to think that the slang meaning of the word has been modified by more than one influence—the sound, the lumberman's sense, and the nautical.

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#### BYRON AND "THE VAMPIRE."

"The Vampire, a Tale by the Right Hon. Lord Byron," was the title of a prose romance, issued in London simultaneously, it would appear, with its appearance in the *New Monthly Magazine* for April, 1819.

Byron, who was then in Venice, at once denounced it as a forgery in a letter to *Galigiani's Messenger*. This letter may be found in the *Gentleman's Magazine*, Vol. 89, p. 633. In the May number of the *New Monthly Magazine*, the real author of the romance, Dr. John W. Polidori, wrote to acknowledge that the tale, "in its present form," was not Lord Byron's. "The fact is, that though the *ground-work* is certainly Lord Byron's, its development is mine, produced at the request of a lady who denied the possibility of anything being drawn from the materials which Lord Byron had said he intended to have employed in the formation of his Ghost Story."

The facts of the case form one of the most interesting episodes in literary history. In the summer of 1816 Lord Byron was a neighbor of the Shelley's on Lake Geneva. Dr. Polidori, an Italian, was his physician. Byron was at that time composing the third canto of "Childe Harold," which he would bring over and read to the Shelleys. Prolonged rains confined them all indoors, and as they happened to find some volumes of weird and fantastic French and German stories, the conversation frequently turned upon the supernatural and the horrible.

One day Byron proposed that each should write a ghost story. He himself rapidly outlined the plot of a story to be called "The Vampire." But he only wrote out a few pages, which may be found in Moore's "Life." Shelley was even more delinquent, he never set pen to paper at all. But Mrs. Shelley persevered. Day after day, however, the plot that she wanted eluded her. She could think of nothing sufficiently uncanny, sufficiently terrible. Each morning to the question, "Have you thought of a story?" she was fain to answer "No." One evening she sat and listened to a metaphysical conversation between Shelley and Byron. The train of thought so started haunted her even in semi-sleep. Next morning the story of "Frankenstein" was outlined in her brain.

Polidori was present when Byron outlined his story to the Shelleys, and the only

spark of genuineness in "The Vampire" which he issued as Lord Byron's was this bare outline of a plot which he filled out in his own way. It is a fine example of the irony of fate that his romance was republished in France, and the enthusiasm it awakened there first drew wide attention to the genius of Lord Byron. Charles Nodier dramatised the story under the title of "Le Vampire," and it was produced in 1820. On August 9th, of the same year, a translation of the French play, by Planché, was brought out with great success at the English Opera House.

#### ADAM'S PEAK AND THE SACRED FOOTSTEP.

Adam's Peak, or Samanala, is a high mountain in Ceylon. According to Mahomedan legend, Adam after the fall was taken by an angel to the top of this mountain, whence a panorama of all the ills that should afflict mankind was unrolled before him. His foot left an impression on the solid rock which is still shown to visitors, while his tears formed the lake from which pilgrims still drink. The Buddhists have their own legend of the Sripada or Sacred Footstep, according to which Buddha, ascending to heaven, left the impression where last he touched the earth on the highest point of Samanala. The Brahmans also and the Chinese have differing legends, and for more than two thousand years all have worshipped in their own way round the gigantic footprint. The latter is a flat rocky basin, 5½ feet by 2½ feet, in which only a very active imagination, aided by a lively faith, can see the likeness to a human foot. To perform a pilgrimage to this shrine and to lay an offering upon it is to a Buddhist what a visit to Mecca is to a Mahomedan. The favorite months are April and May, but all the year round a steady stream of devotees flows hither. Tradition asserts that the iron chains fastened to the walls of rock to give the pilgrims safety along the precipices were placed there by order of Alexander.

#### CROCODILE'S TEARS.

This expression, meaning sham tears or hypocritical sorrow, is an allusion to the

old superstition that the crocodile, to allure travelers within its reach, sighs and moans like a person in distress. In point of fact crocodiles do emit loud and plaintive cries, not unlike the mournful howling of dogs. Early and credulous travelers would naturally associate tears with these cries, and, once begun, the superstition would be readily propagated. Both in Latin and in Greek the expression was a common one in proverbial literature. Polidore Virgil, in his "*Adagiorum Liber*" ("Book of Proverbs," 1498), says that the crocodile "wept at the sight of a man," and, causing him in this way to approach, devoured him. Hence the proverb, crocodile's tears (*lacrymæ crocodili*), applied to those who falsely arouse the pity and charity of men." Erasmus, in his "*Adagia*" ("Proverbs") quotes both the Latin and the Greek form of the proverbs, and in his "Colloquy on Friendship" gives a story from Aelian's "*De animalium Natura*" (early part of the third century) to the effect that the crocodile fills his mouth with water and ejects it in order to make the path slippery for his expected prey. In the "*Adagia*" he explains that the crocodile macerates the skulls of his victims with his tears that he may soften them before eating.

Sir John Mandeville, in his "Voyage" (1356), among other wonderful things relates that "in a certain countree" long serpents called crocodiles slew men and eat them, weeping. The same fable is repeated in the account of Sir John Hawkins' voyage (1565), and malodorous comparisons are there made between the tears of the crocodile and the tears of women.

Spenser, in his "Faërie Queen," says:

"As when a wearie traveller that strays  
By muddy shore of broad seven-mouthed Nile,  
Unweeting of the perillous wand'ring wayes,  
Doth meet a cruell, craftie crocodile,  
Which in false griefe hyding his harmfull guile,  
Doth weepe full sore and sheddeth tender tears,  
The foolish man that pities all this while  
His mournfull plight is swallowed up unawares,  
Forgetful of his owne that mindes another's cares."

(Bk. 1, Canto v, stanza 18.)

And Shakespeare:



"Gloster's show  
 Beguiles him as the mournful crocodile  
 With sorrow snares relenting passengers."

King Henry VI., Part 2, Act III, Scene 1.

#### NEW JERSEY AND ITS SOBRIQUET "SPAIN."

How New Jersey acquired this sobriquet is a question often asked, and yet not always readily answered, even by Jerseymen. Its resolution is simple enough. Joseph Bonaparte, the eldest brother of Napoleon, came to America, and occupied the place called Point Breeze, at Bordentown, in New Jersey. He was ex-King of Spain, but, disclaiming all regal rank, he lived there for several years, under the title of Comte de Survilliers, endearing himself to his neighbors by his liberality and the graciousness of his manners. He was chosen a member of many learned and philanthropical institutions, and, in 1817, an act was passed by the Legislature of New Jersey enabling him, as an alien, to hold real estate within the State. Ardent republicans, as well as neighbors out of good-humored raillery, for this reason, called the State his Kingdom of Spain.

#### HYMN OF THE MORAVIAN NUNS AT THE CONSECRATION OF PULASKI'S BANNER.

Longfellow's poem of this title tells how the Moravian Nuns "consecrated the banner in a chapel or church, and presented it to the hero with injunctions that he should bear himself with bravery and magnanimity under its folds, and that if he fell in battle the banner should be used as his martial cloak and shroud. The concluding lines are:

And the warrior took that banner proud,  
 And it was his martial cloak and shroud.

It is a fact that Count Casimir Pulaski, visiting Lafayette when he lay sick at Bethlehem, Penna., in 1779, procured a banner from the Moravian Sisters in that place. But all the pretty garniture woven by the poet around this simple circumstance has been brushed away by historical research. The sisters did not live a cloistered life, and Pulaski bought the banner

from them in the prosaic order of trade, for by selling this kind of work they supported their house. On the death of Pulaski the banner passed into the hands of Captain Bentalou, of Baltimore, and is now in the possession of the Maryland Historical Society in that city. In a newspaper interview Mr. Longfellow told the origin of the poem in these words: "It was one of my early works. I wrote it while at college. I read in a newspaper that the Moravian women at Bethlehem had embroidered a banner and presented it to Pulaski. The story made an impression on my mind, and one idle day I wrote the poem. I called them Moravian Nuns because I had gathered from something I had read that they were called nuns. I suppose I should have said Moravian Sisters, but the change doesn't spoil the romance."

#### SENSATIONAL NEWSPAPER HEADINGS.

The sensational head lines of the modern American newspapers are generally supposed to be of recent date and to have originated during the civil war. But as far back as the Revolution they appear to have done service, as witness the following found in the New York *Gazette and the Weekly Mercury*, published at New York, October 20, 1777, by Hugh Gainé:

### Glorious News FROM THE Southward

Washington Knocked Up—The Bloodiest  
 Battle in America 6,000 of His Men  
 Gone—100 Wagons to Carry  
 the Wounded.

*General Howe is at Present in  
 Germantown.*

Washington 30 Miles Back in a Shattered Condition.

Their Stoutest Frigate Taken and  
 One Deserted—They are Tired—  
 and Talk of Finishing the  
 Campaign.

The Tory typo must have been exhausted by this effort to glorify German-town, for when the news reached the city of the British Army to the northward having been burgoyned, he could not set up one line of caps to catch the eye of his subscribers.

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IT SUITS TO A T.

The T, T-square or T-rule is an instrument (so called from its resemblance to a capital T) used by mechanics and draughtsmen where great exactness and nicety are required, especially in making angles true, and obtaining perpendiculars on paper or wood. Hence the expression "it suits to a T" means that a certain thing is exactly right in every way, as a piece of workmanship would be when measured by the T square. Another explanation of the phrase is that as T is the final letter of the word suit, "suits to a T" means suits completely and absolutely.

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Queries.

276. When was the first American cent struck off and circulated? B. H.

The first American cent was struck off and circulated in 1793. Previous to this date several patterns had been struck off, but these were experiments, and were not circulated. The so-called "Washington pennies," which existed previous to this date, were not issued by the Government and were models or medals. The cent of 1793 was very similar in appearance to those of later dates. Instead of the wreath, however, it bore around the words "one cent" a chain composed of thirteen links, but this type was changed in the first year of issue. Cents were issued annually until the year 1857, except that during the year 1815 none were coined. The small nickel cents made their appearance in 1857, and the coinage of the copper cents heretofore in use was stopped. Some of the old cents are quite rare, and consequently are now valuable. The rarest cent is that of the series of 1799, and it is said that the

scarcity of cents of this date is owing to the fact that a firm in Salem, Mass., which was then engaged in the slave trade, obtained a large quantity of these cents from the mint, drilled holes in them, and shipped them to Africa to exchange them for slaves. The African chiefs would string them and wear them round their necks. If this story be true eager coin collectors are more likely to find specimens of the cent in Africa than in this country.

277. What is the origin of the word "honeymoon"? LILLY HOPE.

Amongst the northern nations of Europe there was an ancient practice for newly-married couples to drink metheglin or mead, a kind of wine made from honey (hydromel) for thirty days after marriage. Hence the term honeymoon or honeymoon. Attila, the Hun, drank so much mead at his wedding feast that he died.

278. Whence the origin of the word to "bolt," as in "they bolted the nomination"? H. M.

When a horse becomes unmanageable on the race-track it is said that it bolts. Hence, when voters become unmanageable and revolt against party leaders and dictation, they are said to bolt the nomination, etc.

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Referred to Correspondents.

279. When and where was the first high school for girls established?

J. P. R.

[In our answer to this querist's enquiry in reference to whispering galleries (Vol. 1, p. 214), we stated that such a gallery exists in the South Presbyterian Church, Philadelphia. Philadelphia was a miswrite for Newburyport, Mass.]

280. Rev. Dr. Horace Bushnell was a learned theologian and able writer. In some of his books the word "deific" is used instead of "divine." Of course this is incorrect. Does any other writer so use the word? J. P. L.



## Communications.

THE SENSE OF PRE-EXISTENCE.—Your issues of May 19th, 25th, and June 9th treated this subject at some length and with many interesting quotations. I would like to take up this topic again as it is of great interest.

"Modern science," says Mr. James Sully in his treatise on Illusions, "suggests another possible source of these distinct spectra of memory. May it not often happen by the law of hereditary transmission, which is now being applied to mental as well as bodily phenomena, ancestral experiences will now and then reflect themselves in our waking mental life and give rise to apparently personal recollections? No one can say that this is not so. When the infant first steadies its eyes on a human face it may, for aught we know, experience a feeling akin to that described above, when through a survival of dream-fancy we take some new scene to be already familiar. At the age when new emotions rapidly develop themselves, when our hearts are full of wild romantic aspiration, do these not seem to blend with the eager passion of the time deep resources of a vast and mysterious past, and may not this feeling be a sort of reminiscence of pre-natal, that is ancestral, experience?"

"The idea is certainly a fascinating one, worthy to be a new scientific support to the beautiful thoughts of Plato and of Wordsworth. But in our present state of knowledge any reasoning on this supposition would probably appear too fanciful. Some day we may find out how much ancestral experience is capable of bequeathing in this way, whether simply vague, shadowy, indefinable, mental tendencies, or something like definite concrete ideas. If, for example, it were found that a child that was descended from a line of sea-faring ancestors, and that had never itself seen or heard of the 'dark gleaming sea,' manifested a feeling of recognition when first beholding it, we might be pretty sure that such a thing as recollection of pre-natal events does take place. But till we have such facts

it seems better to refer the 'shadowy recollections' to sources which fall within the individual's own experience."

Bagehot, in *Physics and Politics*, had pursued a train of reasoning and illustration almost to this point, without having the special application of them in mind. He says: "Man, himself, has to the eye of science become an antiquity. She tries to read, is beginning to read, knows she ought to read, in the frame of each man the result of a whole history of all his life, of what he is, and of what makes him so—of all his forefathers, of what they were, and what made them so. Each nerve has a sort of memory of its past life, is trained or not trained, dulled or quickened, as the case may be, if we could only see it. I do not think any who do not acquire—and it takes a hard effort to acquire—this notion of a transmitted nerve element will ever understand the connective tissue of civilization. Unless you see it, as it were, playing upon the nerves of men, and age after age, making nicer music from finer chords, you cannot understand the principle of inheritance either in its mystery or its power. Our mind in some strange way acts upon our nerves, and our nerves in some equally strange way store up the consequences, and the result, as a rule, goes down to our descendants."

In the fragmentary notes published long after his death as, "The Ancestral Footstep," Hawthorne seems to hint a specific inherited memory. But there is no more than a bare and rather vague suggestion.

So far as I know the first to clearly formulate this hypothesis was Mr. W. B. Taylor, now editor of the *Smithsonian publications*. He explained it to me certainly as early as 1875, probably in 1874; and has since, I think, published it in some one of his addresses or other papers read before scientific societies, and printed in pamphlet form.

If any readers of *NOTES AND QUERIES* can afford any additional information on the same subject it will be very welcome. The idea seems to have been entertained independently by divers thinking minds, perhaps by many more than we know of. This commonly happens before the estab-

lishment and acceptance of any new discovery, whether biological theory or a telephone.

X.

GOOD WINE NEEDS NO BUSH (Vol. 1, 195-196).—Mr. R. R. Sharp [Athenaeum, 3174 (Aug. 25, 1888) p. 260] offers another explanation of the English proverb, though it fails to account for the other versions. He says: "The conclusion to be arrived at seems to be that it was customary to place a bunch or bush of rosemary or other herb in a drinking vessel (much in the same way as we put borage in 'cups' of the present day), either to give a particular flavor to the beverage, or, as was probably more often the case, in order to disguise the inferior quality of the wine. Of 'bush' in this sense it is clear that good wine stands in no need, and this seems in my opinion to offer a better explanation of the proverb than that generally accepted." In proof of his contention, Mr. Sharp cites a passage *tempore* Edward III.

A. F. CHAMBERLAIN.

STALWART (Vol. 1, 245).—A stalwart is a Republican who stands by his party, right or wrong. The term acquired its special significance (circa 1878-9) when Roscoe Conkling was the leader of the party. His followers were denominated "Stalwarts." They supported what is known as the "Machine Wing" of the Republican party. The term acquired even more notoriety from the fact that the first question put by Guiteau to the policeman who seized him was: "Are you a stalwart?" Its etymology is to be found in any good dictionary.

J. ELLSMORE HAYWARD.

COLORS ASCRIBED TO THE GODS OF ANTIQUITY (Vol. 1, p. 192).—The following, which I take from Creuzer's "Symbolik und Mythologie," (1842) Theil IV, S. 594-595, contains the information required. *Saturn* was represented as *black* and also as *blue*, and at certain festivals his worshippers appear in like guise; *Jupiter* was represented as *ashen-grey*, or as of the color of *fire*; *Apollo's* color was that of *gold*; the statues of *Mars* were of *red*

stone; *Venus* was represented as *red*; *Mercury's* statue was of *blue* stone." *Mercury* was also represented by the Romans as of a *golden* or a *black* color; his caduceus was 'gilded at the top, painted *blue* in the middle and *black* at the handle.' (See Chamber's Encyc. Article *Hermes*). According to Plutarch, *Bacchus*, *Pan*, *Priapus*, the *Satyrs*, (in general, all the Gods of like attributes to these) were represented as *red*. Of the Egyptian Gods *Osiris* was painted *black*, *Kneph* was *blue*, and *Ammon*, who corresponded to *Qupitee* (*Zeus*), *light-blue*.

A. F. CHAMBERLAIN.

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#### THE TWENTIETH INSTALMENT.

126. Who was the veiled prophet of Khorassan?
127. What is the festival of Scouring the White Horse?
128. State what is known of the authorship of the prayer

Now I lay me down to sleep.

129. When did actresses first appear on the Stage?
130. Whence did Irving obtain the plot of "Rip Van Winkle?"

By a strange mischance, our Question 119 was the same as Question 55. We therefore substitute the following:

119. What is the origin of the Derby Races?



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## Notes.

### OPALS.

The belief that the opal is unlucky is essentially modern. The ancients generally held it in the highest esteem. The earliest known mention of the opal dates back to the reign of Nebuchadnezzar, who carried the Israelites into captivity. In this gloomy period Judaism became obscured and largely corrupted by the myths of the ancient Assyrians, the Babylonian Talmud superseding the Levitical rules and canons. Certain Jews, we read, made their escape and found refuge in, and built a tabernacle on, Mt. Lebanon, bringing strange superstitions with them. In this tabernacle, beside the altar was a golden serpent guarding a tablet on which lay an opal of marvellous brilliancy. The worshippers were taught that in this stone the spirit of Moses was imprisoned, who was supposed to be undergoing penance for his sin in murmuring because the water that flowed from Marah was bitter. So strong was the belief of some of the Orientals in the power of the opal that they averred that the gods themselves could not resist its influence, but must grant any favor asked for by its fortunate possessor. An ancient Persian tradition makes it the ring of Andvari, the dwarf, and the source of all the wealth that he possessed, hoarded in stony vaults or caves.

Undoubtedly the property possessed by the opal of displaying within itself a remarkable and quite indescribable play of

colors, known as opalescence, was the ground for many of the beliefs regarding it. One name given to it by the Greeks was *kerainios*, or thunder stone, because they supposed it fell with the lightning from heaven. Another name, or, rather, epithet, was *ophthalmios*, or eye-stone, and they believed it not only cured eye-disease and sharpened the sight, but brought love and joy, conferred invisibility, and guarded against poison. This name, no doubt, suggested by its iridescence, gave rise to another theory of its origin, as well as another title, both to be noticed below. The further epithet of *Paideros* was applied to it because it recalled the blooming complexion of Cupid.

From the opal showing all the colors of the other precious stones, it was supposed to possess all their virtues. So highly was it esteemed among the Romans that the Senator Nonnius preferred to suffer banishment and the loss of his estates to surrendering his opal, estimated at \$800,000, to Antony. Grimm tells us that this gem was highly valued by the Teutonic nations, and that they had a myth that Wieland Smith made opals out of children's eyes. The play of colors in the opal, resulting from the numerous fissures that traverse it containing laminae of air that reflect rays of different intensities and colors, suggested what was regarded as its most eminent quality by the swains and maidens of the middle ages. By its varying vividness and hues it was held to indicate the degree of constancy of an absent lover. When its brilliancy faded or became cloudy, the loved one's affection was waning; when it was undimmed, love was strong and true. These variations are believed to be due to atmospheric influences.

Richard Cœur de Leon had such faith in the opal's benign influences that he would never go into battle without one, and to this gem he ascribed his victory over Saladin and his Saracen host. This prince, when besieging the Castle of Chalus, was wounded by an arrow from the bow of a knight, Bertrand de Gordon. Shortly before this he had left his opal with a lady-love as a token of affection.

After the assault began he bethought himself of his opal, and was forthwith seized with forebodings of mischance. He paid the penalty for his forgetfulness with his life.

One stanza of an old rhyme which chronicles the connection between each month and its particular precious stone runs:

"October's child is born for woe,  
And life's necessities must know,  
But lay an opal on her breast  
And hope will lull those woes to rest."

The opal, as indicated in the above, was the stone of the month October.

The change in the superstition regarding the opal, namely, that instead of conferring good fortune, it brings ill luck, is thought to have originated in the years when all Europe was battling with the plague. Then men, awe-stricken and morbidly imaginative, saw in the fluctuating spark at the heart of the opal a malignant evil-eye, instead of its hitherto beneficent gleam. The brilliancy of the stone is, it is said, increased by the increasing warmth of the body. When this rose to fever-heat, and the dance of the veiled flame was quickened correspondingly, it is small wonder that it suggested to a credulous age a mysterious demoniac sympathy with the destroying angel abroad. It now acquired the name of the *orphan stone*, but this may have been partly prompted by the belief that it was made out of children's eyes. Nor must we omit to mention, in this connection, that the Rabbi Benom, who wrote in the 14th century, calls this stone "*Cattavissimo*," as being the bringer of the worst luck possible. The superstition, once established, was not lightly dethroned.\* The Empress Josephine dated her misfortunes from the acquisition of some magnificent opals, and the Empress Eugenie, mindful of her predecessor's experiences, refused to wear a splendid opal presented to her. H. Emanuel, in his "Diamonds and Precious Stones," says that after the publication, in 1829, of Scott's "Anne of Geierstein," the opal went out of fashion and the trade was greatly injured. Other writers confirm this statement. In Chapter II of this novel



Donnerhugel narrates the legend of Arnheim, which is, in brief, that the Baron of that castle took lessons in the Black Art from a Persian, who was carried away by the evil one and sent his daughter to take his place, warning the Baron not to marry her. He disregarded this and married the maiden, who is represented as beautiful and always wearing a superb opal on her brow. The Baron, doubting his wife's orthodoxy, one day scattered some drops of holy water on the jewel, when it immediately lost its lustre, and the Baroness died immediately thereafter.

Notwithstanding all this, Queen Victoria has no superstition in regard to the gem, but has presented each of her daughters, on their marriage, with a parure of opals and diamonds. Her influence, and that of her numerous offspring, is said to be doing much to rehabilitate the opal in the good opinion of the public. In proof of this, we may state that there is an opal in the Museum of Vienna which was found at Gernowitz, in size and beauty surpassing all other stones of the species, for which \$250,000 has been refused.

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#### THE GABBON SAER.

The Gabbon Saer, or more correctly, the Gobawn Saer, is one of these mythical creations, half human and half divine or demonial, to be found in the legends of all early races. Among some simple peoples, such legends continue to enjoy credibility when they have died out, or are remembered only with a sort of sentimental interest among others more advanced in culture and worldly wisdom. Such a being is the Gabbon Saer celebrated in Irish legendary lore for his marvellous skill as a builder, and not less for his saying of wise things, so that he is second in popularity only to St. Patrick himself. He seems to have flourished at the era when Christianity triumphed over the ancient faiths, and when the powers and qualities of the old divinities were ascribed to supereminently wise and holy men and miracle-workers, or to persons supernaturally endowed in any way. Sometimes these

characters were regarded as half demons, often, however, desposed, under certain conditions, to make themselves useful to mankind. Such a half preternatural creation was the subject of our paper.

His métier was that of a wonder-working craftsman and superhumanly wise counsellor. He had his name of "The Master" or Gabbon Saer from the wondrous works he erected, more especially those tall, pillar-like, exquisitely round structures, known as Round Towers or *Cloiteachs*, so commonly found associated with holy buildings in Ireland.

As an evidence of his power, it is related that he could make a spear with three strokes of his hammer, and fasten nails and the like in any place inaccessible by reason of its loftiness by simply throwing them aloft and hurling his hatchet after them. This, we think, not obscurely points to Thor, the hammer-hurler of the Teutonic races, as his prototype. On one occasion, we are told he passed a palace in course of construction. Seeing that the workmen were finding some difficulty in fastening the large beams to be joined by couples at the top, he used his glove as a block, and with his axe manufactured the needful number of pegs upon it, and according to wont, flung them towards their places, followed by his axe which forthwith drove them into their proper holes. He then picked up his glove uninjured and went on his way.

The Gabbon possessed a son, nearly as powerful as himself, for whom he was wishful to provide a wife deserving of him in virtue of her goodness and wit. The expedient he fell on for discovering such, was characteristic and worthy of his name as a sage. The King of Munster hearing of his skill as a craftsman, sent for him to construct a castle for him. On his way to his work he passed the night at the house of a farmer who had two daughters—one dark and industrious, the other fair and trifling. To these, in return for their hospitality, he gave three items of council: First, to have always the head of an old woman by the hob; second, to keep themselves warm by work in the morning; and third, by the time

he came back to take the skin of a newly killed sheep to market, and bring it along with its price back home with them. After sundry wondrous feats of architecture on the castle, as well as by the way (among others miraculously roofing a house for a poor country man and erecting for baffled carpenters, a pegless and nailless bridge, such as is described on Cæsar's Commentaries) he returned to the homestead of the girls who had received his three bits of advice. The idle one had, of course, blundered at every point, and met with nothing but ridicule in the market for her proposition to bring back both the sheep's skin and its price. The other by kindly taking in and caring for an aged female relative, by working until she was comfortably warm, and by plucking the wool of the sheep's skin and selling it and bringing the hide back, had not only followed the Gabbon's counsel in every particular, but also evidenced her goodness of heart, industry, and sound sense and ready wit. Of course she got her superlative husband, and he, an equally excellent wife, the Prince himself dancing at the wedding. Nor did the Gabbon manifest less wisdom in connection with building the royal castle. He knew that the King had employed in previous castles, four architects, and then slain them so that they should never build for another a palace equal to any of his. The Gabbon fearing the same fate was meant for him, told the King that he had left at home a necessary implement which his wife would give only to himself or one of royal blood. The King would not let the Gabbon go, but sent his own son in his stead. The shrewd wife, divining her husband's purpose, kept the Prince as a hostage till the Gabbon's safe return.

Many other stories are told of the Gabbon, all evidencing his wonderful skill and wisdom, and although he is popularly ranked as a sort of demon, all know him to have been a kind-hearted one, and a superlatively wise counsellor.

#### GIVE HIM JESSIE

The Boston *Beacon* in last Saturday's issue gives a guess at the derivation of

this term, in commenting upon what was said in AMERICAN NOTES AND QUERIES (Vol. 1, p. 225), upon the origin of this expression. It says:

"Professor Norton records an application, not the origin, of the phrase which certainly existed before the campaign of 1856. The point that Americans were not likely to pick up a falconry term not popular in England, is well taken. But is *Jessy* really a falconry term? How could it be derived from *jesses* or *jess*, and how could a tiny bit of leather round a falcon's leg come to have so strong a meaning as 'give him hail Columbia?' The term is clearly a disguised oath, and may be traced, perhaps, to the Biblical *Jesse* as reported by Halliwell. Genealogical trees used to be called *Jesse*, the name being suggested by Biblical genealogy. To give a man *Jesse*, then, might mean to give him, by way of punishment, a bit of Holy Writ. As the fathers of this country read the Bible, many folk words may be traced to the King-James version. Of course, this is merely another guess; but it has this in its favor that it tallies with time and reason. And the first thing to attend to in the biography of words is chronology."

#### THE PEACOCK THRONE.

Of all the costly wonders that the palace of the Mogul Emperors at Delhi contained, the most wonderful and the most costly was the Peacock Throne. It was constructed during the reign of the magnificent Shah Jehan, and was the work of a Frenchman, Austin, of Bordeaux, who had sought refuge at the Mogul's court. It was estimated that the value of the wonderful throne was six millions pounds sterling, or nearly \$30,000,000.

It stood in the centre of the beautiful "Hall of Private Audience," which is still to be seen in a delapidated state at Delhi, and which then formed a fitting casket for the jewelled throne which it contained. In "The Archæology of Delhi" Beresford, as quoted by Carr Stephen, gives the following description of the throne: "In this hall was the famous peacock throne, so called from its having the figures of



two peacocks standing behind it, their tails being expanded, and the whole so inlaid with sapphires, rubies, emeralds, pearls and other precious stones of appropriate colors as to represent life. The throne itself was six feet long by four feet wide; it stood on six massive feet, which, with the body, were of solid gold inlaid with rubies, emeralds and diamonds. It was surmounted by a canopy of gold supported by twelve pillars, all richly emblazoned with costly gems, and a fringe of pearls ornamented the border of the canopy. Between the two peacocks stood a figure of a parrot of the ordinary size, said to have been carved out of a single emerald. On each side of the throne stood an umbrella, one of the oriental emblems of royalty. They were formed of crimson velvet thickly embroidered and fringed with pearls, the handles, eight feet high, being of gold, studded with diamonds."

Some descriptions of the throne mention but a single peacock, but the best authorities credit the two. It has been held that the famous Koh-i-noor (Mountain of Light) was one of the jewels that ornamented the throne, and as this diamond, which has since come into the possession of Victoria, was owned by Shah Jehan, the story may be true. Shah Jehan was the father of the famous Aurengzebe, who in 1659 wrested the empire from him and cast him into prison. According to some historians it was Aurengzebe who built the Peacock's throne, but the weight of authority is in favor of Shah Jehan.

When Delhi was sacked by the Persians under Nadir Shah in 1739, the throne was plundered of its jewels, broken up and carried away. A block of white marble now marks the spot where once stood this famous throne. The beautiful palace which contained it has been turned into a fort by the English, and hideous barracks disfigure the hall of private audience where once the great Moguls sat in royal splendor. "Sic transit gloria mundi."

#### A MONTH'S MIND.

This phrase is now used in a sense very different from that which it bore originally. It is named after an ancient solemn commemorative service in the Catholic Church held one month after the death of the person for the benefit of whose soul it was celebrated. His (or her) name was wont to be written on a tablet and kept on the altar, and was read out at the proper point in the mass. This was called "mynding" the dead. The ceremony might be repeated each month for a year, in which case it was called "a year's mind." The phrase is still retained in Lancashire, England, an exceptionally Catholic county, but elsewhere the "Mind Days" are called "Anniversary Days." The following extract from Peck's "*Desiderata Curiosa*" offers an explanation of how the phrase came to acquire its modern meaning. "By saying that they have a month's mind to a thing, they undoubtedly mean that, if they had what they so much longed for, it would do them as much good as they believe 'a month's mind,' or service in the church said once a month would benefit their souls after their decease." In what esteem this "month's mind" was formerly held is shown by the elaborate directions for the conduct of it found in the wills of sundry persons of consequence. Thus, Thomas Windsor, Esq., (1479) wills that at his "Month's Mind" "there be a hundred children within the age of sixteen years to say for my soul." Also, "that against my month's mind candles be burned before the rood in the parish church; also, that my executors provide twenty priests to sing 'Placebo, Dirige,' etc.," Fabyan (born 1450), one of the historians of early Britain, also gives instructions in his will for his "Month's Mind." "I will that myne executrice doo cause to be carried from London xii newe torches to burne in the tymes of the said burying and *monthes minde*. Also, I will that breade, ale, and chese for all comers to the parish church be ordered as shall be thought needful against a *monthes mind*." "In Ireland," we are told by an authority, "after the death of great personage, they count four weeks;

and four weeks from that day all priests and friars, and all the gentry far and near, are invited to a great feast usually termed the *month's mind*. The preparations for this feast are masses said in all parts of the house at once for the soul of the departed. If the room be large there are three or four priests celebrating together in the several corners of the room. The masses done, they proceed to their feasting, but, after all the others, each priest and friar is discharged with his largess."

The meaning of the expression now is simply a great longing or desire cherished for some time. In this sense Shakespeare uses it in his "Two Gentlemen of Verona."

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#### THE CITY THAT PERISHED THROUGH SILENCE.

In the famous poem entitled "*Pervigilium Veneris*," "The Vigil of Venus," which is supposed to have been written in the decadence of Roman literature, these lines occur:

Sic Amyclas, dum silebant,  
Perdidit silentium.

A recent translation in *Macmillan's Magazine* Englishes the lines thus:

Even so of yore Amyclae's town  
Was lost for want of speech.

Amyclae was an ancient town of Laconia, said to have been founded by the Lacedemonian King Amyclas. Long after the conquest of the Peloponnesus by the Dorians it maintained its independence as an Achaean town, but about 743, B. C., it was conquered by the Spartan King Telechus. The legend runs that the inhabitants had often been alarmed by false rumors of projected Spartan invasion until at last, weary of living in a state of terror, it was made a public offence to report the approach of an enemy. So when the Spartans at last came no one dared to sound a warning, and the city fell without a struggle.

Virgil in the "*Aeneid*," book x, line 564, says:

Quí fuit Ausonidûm, et tacitis regnavit Amyclis

But there has been a dispute whether Virgil alludes to the Laconian city, or to another Amyclae, situated on the coast of Campania, in Italy, which was said to have been founded by a band of emigrants from the earlier city. The inhabitants, according to Servius, were Pythagoreans, forbidden to speak for five years, or to offer violence to serpents, and as the place swarmed with the latter reptiles they were eventually forced to desert it.

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#### "THERE IS NO DEATH!"

A well-known poem with the above title is persistently credited to Bulwer. The facts about its authorship are as follows: J. L. McCreery, formerly one of the editors of the Dubuque, Iowa, *Times*, wrote the verses in 1862. They appeared in *Arthur's Home Magazine* for July, 1863. One E. Bulmer, appropriated them, and published them as his own in the *Farmer's Advocate*, of Chicago, thence a Wisconsin paper copied them, but the intelligent compositor, thinking Bulmer a misprint for Bulwer, substituted a "w" for the letter "m." Under its new parentage the poem made the rounds of the press. When the author found that one of Harper's Readers credited the poem to Bulwer, he protested by letter, and, at his suggestion, the Harpers wrote to "Owen Meredith" concerning the authorship. The latter responded that the poem was not among his father's works, published or unpublished, and the Harpers thereupon promised to give due credit in subsequent editions of their Reader.

It is not impossible that Mr. McCreery was indebted for the first idea of his poem to the stanza in Longfellow's *Resignation*.

There is no death! What seems so is transition;  
This life of mortal breath  
Is but a suburb of the life Elysian  
Whose portal we call Death.

Here is the first stanza of Mr. McCreery's poem:

There is no death! The stars go down  
To rise upon some fairer shore;  
And bright in heaven's jewelled crown  
They shine for evermore.



In the original draft there were sixteen stanzas, but as usually published in collections of songs and hymns and other anthologies it contains ten. The complete poem may be found in a collection of his verses made by Mr. McCreery in 1882.

being under a mask. A veil may be needful, but never a mask. Instances of people who wear masks in all classes of society; and men take them off even in the most familiar moments, though sometimes they may chance to slip aside."

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THE ORIGINAL OF "THE MINISTERS BLACK VEIL."

It appears that Hawthorne wove this powerful and wierd story from threads supplied him by the real character whose name was Joseph Moody. This remarkable man was pastor of the Second Parish in the town of York, Maine, and was ordained in the year 1732. After the death of his wife he fell into a settled melancholy, and ever afterwards appeared in public with a handkerchief over his face. From this circumstance he gained the name of "Handkerchief Moody."

Another account of him is given in a foot note inserted in one of the earlier editions of Hawthorne's Works, which says: "Another clergyman in New England, Mr. Joseph Moody, of York, Maine, who died about eighty years since, made himself remarkable by the same eccentricity that is here related of the Rev. Mr. Hooper (the hero of Hawthorne's story). In his case, however, the symbol had a different import. In early life he had accidentally killed a beloved friend, and from that day, till the hour of his own death, he hid his face from men."

But in opposition to this note Samuel Adams Drake in his "Nooks and Corners of the New England Coast," p. 136, in speaking of Moody, says: "I know of no authority other than tradition to support the statement made in a note accompanying the tale (The Minister's Black Veil) that in early life he (Moody) had accidentally killed a beloved friend." Drake substantiates the first account given.

In Hawthorne's "Note Book" there is an extract which doubtless refers to the "Minister's Black Veil," and runs as follows: "The dying exclamation of the Emperor Augustus, 'Has it not been well acted?' An essay on the misery of always

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Queries.

281. What are the origins of the names of the various States of our country?

B. A.

We place the States in alphabetical order, and shall be glad if any of our readers will supplement the information given.

Arkansas. The name is of Indian origin, but has no known meaning. In 1881 the Legislature declared the pronunciation to be Ar-kan-saw. (See Vol. 1, p. 226.)

Alabama takes its name from its principal river, and is supposed to mean "Here we rest," which words are the motto of the State. The name really seems to have no known meaning, and was first given to the river by the French, in the form "Alibamon" from the name of a Muscogee tribe that lived upon the banks.

California. In Royce's contribution to the American Commonwealth Series, he says: "As to the origin of the name California, no serious question remains that this name, as first applied, between 1535 and 1539, to a portion of Lower California, was derived from an old printed romance, the one which Mr. Edward Everett Hale rediscovered in 1862 and from which he drew this now accepted conclusion. For, in this romance, the name California was already before 1520 applied to a fabulous island, described as near the Indies and also 'very near the terrestrial paradise.' Colonists whom Cortez brought to the newly discovered peninsula in 1535, and who returned the next year, may have been the first to apply the name to this supposed island, on which they had been for a time resident."

Colorado. Past participle of the Spanish *colorar*, to color. So called probably from its

tinted peaks, or from its vegetation, rich in many colored flowers.

Connecticut. Takes its name from its principal river, an Indian word meaning "long river."

Delaware. Takes its name from the river and bay, named after Lord De la Warre, one of the early governors of Virginia.

Florida. This name was given to a larger territory than the present State by Ponce de Leon in 1572, from the Spanish name of Easter Sunday, *Pascua Florida* (flowery pasture), the day upon which it was discovered.

Georgia. Named as a colony in honor of George II.

Illinois. Derives its name from its principal river, which is named from the Indian tribe of the Illini, supposed to mean superior men.

Indiana. Called from the word Indian.

Iowa. Named from its principal river; the meaning of the word in the Indian tongue is variously stated to be "the beautiful land," "the sleepy ones," "this is the place."

Kansas. Named after the river; the word in the Indian tongue means "smoky water."

Kentucky. Derived from the Indian tongue, and means "dark and bloody ground," alluding to the many battles of the Indian tribes.

Louisiana. Named after Louis XIV. of France, in 1644, by its discoverer, La Salle.

Maine. Named after a district in France.

Maryland. Named after Henrietta Maria, wife of Charles I.

Massachusetts. An Indian Chief's name.

Michigan. Named after the lake; the word Indian, and means "great-lake."

Minnesota. Named from the river. In Indian means "sky-tinted water."

Mississippi. In Indian means "Father of Waters."

Missouri. Named after the river, and meaning in Indian, "muddy water."

Nebraska. Name is of Indian origin, and is supposed to mean "shallow water."

Nevada. Name is of Spanish origin, and means "snow-covered."

New Hampshire. Named for Hampshire County in England.

New Jersey. Named after the Island of Jersey.

New York. Named in honor of the Duke of York.

North Carolina—South Carolina. Named after Charles (Carolus) II.

Ohio. Named from the river. The word in Indian means "beautiful river."

Oregon. Name is of Spanish origin, and means "wild thyme."

Pennsylvania. Named by William Penn, and means "the woody country of Penn."

Rhode Island. The State perhaps was named after the Rhoades family, one of whom Zachary Rhoades, was commissioner for Providence in 1658. It may have been called Rhode Island because Verrazano in 1524 compared Block Island to the Rhodes of the Mediterranean. Perhaps some of our readers can throw further light upon the origin of this name.

Tennessee. In Indian it means "spoon-shaped." The State is named from the river.

Texas. How and when Texas received its name has been a subject of much controversy. Some assert that it is so called because the original inhabitants had roofs over their dwellings, which in the Spanish language are called *tejas* or *texas*; others derive it from *tecas*, which in the language of the aborigines meant friends, and still others from *tecas* which was used as an affix to the names of many Indian provinces to denote their inhabitants. The territory now called Texas was known to the Spanish missionaries in 1524 as Mixtecan, and its inhabitants as Mixtecas; these were the sons of Mixtecatl, the fifth of the six sons of Iztac, and the reputed progenitor of the inhabitants of Mexico at the time of its conquest by Cortez. Texas is supposed by some to be a corruption of Mixtecas.

Vermont. Name is of French origin, and means "green mountain."

Virginia—West Virginia. Named in honor of Elizabeth, the "Virgin Queen."

Wisconsin. Named after the principal river, which in Indian is said to mean "wild rushing river."



282. By whom, when and where were the rules for using the fork in lieu of the knife in eating first established, and what good reason can be given for doing so?

M. O. WAGGONER.

The use of the fork is of comparatively modern origin. Antiquity was ignorant of it, and it was only in the 17th century that its use became common in Europe. Elsewhere in the old world it is still unknown.

Among the Greeks and Romans the viands were served ready cut, and the posture assumed on the *triclinium* (that of resting on one arm) rendered the use of the fork impossible. In all the middle-age inventories that have come down to us we find no mention of a fork, and it is not till 1306 that we see forks figured among the treasures of John, Duke of Brittany. In 1328 among the goods of Queen Clemence of Hungary were found thirty spoons and one golden fork; and Peter Gaveston, a favorite of Edward II. of England, had sixty-nine silver spoons and three forks. In a pamphlet directed against the minions of Henri III. of France, entitled "*l'Isle de Hermaphrodites*" it is related as a marvellous thing that they did not touch their food with their hands but with thin forks, and that "difficult as it was" they loved better to feel this little instrument touch their mouths than to feel their fingers.

English Manuals of Etiquette make no mention of the fork before the 17th century, and Thomas Coryyate, an Englishman, who visited Italy in 1608 and brought back with him the use of the fork, received the sobriquet of *Furcifer*.

At first forks were used simply to hold the meat firm while being cut, and then to lift it to the mouth on their points, the prongs being narrow, sharp and rounded. So long as this use sufficiently distinguished people of condition from the commonalty, there is no reason to think forks were used for more than this. But as the use of the instrument extended to persons of a lower grade, the tendency in the upper circles was to accentuate the distinction by broadening the prongs of the fork and dallying with it in lifting messes of various substances, as fish, green

peas, &c., &c. The fact that when the knives used at table are sharp, they imply some danger to the mouth no doubt accelerated the fashion of using the fork in lieu of them. The deft manipulation of the fork for soft messes requires some practice, and this tended, and still tends, to distinguish between persons of higher and lower social condition. But the substitution of the fork for the knife in carrying food to the mouth has been a matter of gradual evolution, so that to state when, where, and by whom the change was introduced seems entirely impossible. We think it very probable that it had its origin in the court of France. The fashion, as we have said, is even yet by no means universal.

283. Who was Jacqueminot, referred to in Bessie Chandler poem commencing, "who is there now knows aught of his story," and ending by saying that his name rests only in the heart of a rose? E. H.

Viscount Jean-François Jacqueminot was born at Nancy, 1787, the son of a distinguished advocate created Comte de Ham by the first Napoleon. An illustrious soldier, Jacqueminot specially distinguished himself for his splendid bravery at Waterloo. After this battle he led the brigade of Wathier to Muret, and on its disbandment broke his sword. He, was, however, put on half pay by the government of the Bourbons. Elected a deputy in 1827, he demanded a reform of the royal body-guard, the dismissal of the Swiss guards, and with Pajol directed the expedition of Rambouillet that decided Charles X. to quit France. The Orleans dynasty found in Jacqueminot one of its warmest partisans. He was named commandant of the National Guards, Brigadier-General, and Chief of the National Guards of Paris. In 1837 he became Vice-president of the Chamber and Lieutenant-General, and in 1840 was a strong opponent of the Thiers' ministry. In 1846 he entered the Chamber of Peers. On the outbreak of the revolution in February Jacqueminot showed the most complete indecision, and lost his command, which was given first to Bugeaud and then to Lamoricière, upon which he retired into private life.

284. In No. 19, p. 227, I observe a statement that the name Enraght is pronounced Derby; have seen it also stated to be called Darby. Can you give any information as to the history of this name and as to the reason for such a universal abuse of the English alphabet?

A. S. G.

The family of Enraght or Enroughty are found on the eastern shore of Maryland. The reason for the astounding bit of orthoepic acrobatism which they have performed on their name has never been satisfactorily explained. One thing, however, is clear. Enroughty can never have passed over into Darby through any such natural processes as those through which Taliaferro dropped into Tolliver in Virginia, or Huger into Huges in Carolina, or Tollemache into Talmage in New York. A correspondent of the *New York World* some years ago sought to explain that the Enroughtys called themselves Darbys because they came originally from a part of Ireland where a form of religious belief prevailed known as Darbyism, from Darby, its apostle and founder. He learned this during a visit to the Pillars of Hercules from the Bishop of Gibraltar, who said that the Enroughtys still flourished in his own county of Clare, and that Darbyism had its seat of old in that county. Doubtless the good Bishop thought this a lucid and natural way of explaining the phenomenon in question—and perhaps it is. The *World's* correspondent ingeniously gives it a lift by suggesting that when the original Enroughtys reached Virginia they found it a perfectly hopeless job to get their name either properly spelled or properly pronounced by their new countrymen, and so in despair consented to be called Darbys by mankind in general, while they steadfastly clung to their true patronymic in all papers and documents. It is in favor of this view that the moment you fail to pronounce Enroughty correctly it is not much less unlike Enroughty than Darby is.

If the transformation was wrought by theological influences it is at least not discreditable to the Enroughtys, which is more than can be said for another Hiber-

nian family immortalized by Lord Plunket.

A gentleman of ancient Irish blood having married a lady of the Geraldines took her name and was returned in it to Parliament, to the great disgust of the patriotic Chancellor, who, happening once to meet him at a large dinner in London, brought up the subject of strange names and cited as the most remarkable case he knew that of "an Irish gentleman who spelled his name G E O G O H E G A N and pronounced it Fitz-Gerald!"

285. Will you kindly give me the first lines of the poem, "What My Lover Said," the author of which is asked for in the prize question No. 52.

M. H.

The first lines of the poem are:

"By the merest chance, in the twilight gloom,  
In the orchard path he met me."

286. Is Mrs. Paradise Southworth, the great sensational authoress, still living?

VALENTINE BELL.

Mrs. E. D. E. N. Southworth is still living, and resides at Georgetown, D. C.

287. Who was St. Keyne?

VALENTINE BELL.

St. Keyne or St. Keyna was the daughter of Braganus, prince of Garthmatrim or Brecon. Her sister, Melaria, was the mother of St. David. Keyna refused all offers of marriage and vowed herself to virginity. She retired to a spot near the Severn, and there, by her prayers, turned the serpents, with which the place abounded, into Ammonites. She afterwards took up her abode at Mount St. Michael, and there she caused a spring of healing waters to burst from the earth. The legend runs that whoever drinks first of this water after marriage becomes the ruling power in the house. Southey in his poem "The Well of St. Keyne" verifies the following story: A Cornishman took his bride to church, and the moment the ring was on ran up the mount to drink of the mystic water. Down he came in full glee to tell his bride; but the bride said: "My good man, I brought a bottle of water to church with me, and drank of it before you started."



288. What does the word *collegiate* mean in Bacon's Thirty-ninth Essay: "The force of custom copulate, and conjoined and *collegiate*?"

The word seems to designate any peculiar usages or modes of thought, such as are sure to develop themselves among persons loving much in common, especially in a "college" or as a community.

289. What is the meaning of the word Villanelle as applied to poems and poetry? Reference is made to it in *Wanamaker's Book News* for July. A. P. Southwick.

The Villanelle is a sort of pastoral rhyme or poem divided into couplets with a refrain at the end of each couplet, and originally sung to a rustic air. Although of Italian or Spanish origin, it reached its highest development in France, where it dates back to the time of Alain Chartier, born in 1386. It began to fall into disuse about the end of the sixteenth century. Passerat and Desportes were among its best exponents. The old French Villanelle expresses, above all, the sentiment of love commonly colored by a tinge of melancholy.

Walter W. Skeat's Villanelle in *Book News* expounds and illustrates the structure of this species of poem, but does not touch on its especial subject—love. According to him:

"It's all a trick, quite easy when you know it"  
"You need not be an atom of a poet."

290. Whence the origin of the expression "To effect a change of base?"

R. H. SMITH.

When General McClellan retired from before Richmond, and had retreated to Harrison's Landing, he disguised, or rouged, the disaster by telegraphing to Washington that he had "effected a change of base." This official style of expressing a retreat furnished much laughter to the South, and supplied innumerable witticisms and *bon-mots* to the newspapers. The polite euphuism for all fugacious displays came to be a "change of base." If a general retreated, if a rogue decamped, if any one in embarrassing circumstances "made himself scarce," McClellan's words

came into use—the fugitive had only "changed his base." The Charleston *Mercury* had the following squib:

"Hereafter when a scoundrel is kicked out-of-doors,

He need never resent the disgrace,  
But say, 'Dear sir, I'm eternally yours  
For your kindness in changing my base.'"

291. Will you please tell me how many magazines and journals (omitting daily and weekly newspapers) in the United States have a department of Notes and Queries? S. P. A.

Book News and Lippincott's Magazine (Philadelphia); The Critic, Magazine of American History (New York); Journal of American Folk Lore, American Teacher (Boston); Bizarre Notes and Queries, (Manchester, N. H.); Queries (Buffalo, N. Y.); The School Visitor (Gettysburg, O.). Can our readers supply any others?

### Referred to Correspondents.

292. Who wrote

"O thou Parnassus, whom I survey,  
Not in the frenzy of a dreamer's eye;  
Not in the fabled landscape of a lay;  
But soaring snow-clad through thy native sky  
In the wild pomp of mountain majesty,  
What marvel that I thus essay to sing?"

M. O. WAGGONER.

293. Explain the origin and meaning of the expression, "As queer as Dicks' hat-band." ANTIPHOL.

294. What is the story of Soter the dog of Corinth? What date has been assigned to the incident? ANTIPHOL.

295. What different suggestions have been made for the word "*Acadia*?" ANTIPHOL.

296. Did Jefferson use the term "Nullification" with regard to the acts of Congress found obnoxious to any State?

297. What are the verses and words to "Shay's Song," sung at the Shay's Rebellion Centennial, at Springfield, Mass., on January 25, 1872? Where can a copy be found? S. P. A.

## Communications.

I AM re-reading in the *N. Y. Sunday World* the tale "Frankenstein." Has it an allegorical meaning? If so, what? Has anything been written about it in this light?

B. F. T.

"Frankenstein," the story of a monster, who finds no fellowship among men, is either consciously or unconsciously an allegorical portrayal of the character of Percy Bysshe Shelley, who in "Alastor" has painted himself as an idealist isolated from human sympathy. Helen Moore in her "Life of Mrs. Shelley" has a chapter on this view of "Frankenstein," which can be recommended to our correspondent.

WORDS ENDING IN CION (Vol. 1, pp. 204, 215, 227).—Is not confutacion another of the words in cion? Though now spelled "tion," at the time Sir T. More wrote his "Confutacion of Tyndale" the *c* was used.

M. H. H.

THE LADY OF KYNAST (Vol. 1, p. 196).—Henry Carl Schiller wrote a Grand Romantic Opera, in three acts, entitled *The Bride of Kynast*. Printed by J. Miles & Co., London, 1864. Only a few copies were printed, at the expense of the late Alfred Mellon, who intended to compose music to it. He abandoned it because the author would not part with his copyright for less than £150. The libretto was said to be good.

I think, perhaps, that the legend, as given by you, was that upon which this opera was based; and as H. C. Schiller was a writer of considerable note, he should be mentioned as being among those who have written upon it.

C. L. PULLEN.

SOME CURIOUS MISPRINTS (Vol. 1, p. 174).—In the article under this head it is said that Mr. Pyecroft, in his "Ways and Words of Men of Letters," had a conversation with a printer who thus expressed himself: "I am ashamed to say that we utterly ruined our poet through a ridiculous misprint." Being asked as to the circumstances he replied: "Why, sir, the poet intended to say:

'See the pale martyr in a sheet of fire!'

instead of which the line appeared:

'See the pale martyr *with his shirt on fire!*'

The alleged printer continues: "The reviewers of course made the most of so entertaining a blunder, and the poor poet was never heard of more in the field of literature."

This is absurd, and Mr. Pyecroft ought to have known enough about the "ways and words of men of letters" not to print such stuff. In Alexander's Smith's poem, "A Life Drama," New York edition of 1854, page 20, find the following lines, and they do not contain a misprint nor error of the proof:

"Of one whose naked soul stood clad in love,  
Like a pale martyr in his shirt of fire,  
I sing."

The simile is one of the finest in poetry, and was probably never misprinted nor adversely criticised. Alexander Smith was born in Kilmamock in 1830, published "A Life Drama" and other poems in 1853, "City Poems" in 1857, and other works in poetry and prose from time to time till his death in 1867. E. A. CALKINS.

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### TWENTY-FIRST INSTALMENT.

131. Who wrote Munchausen and to whom has it been attributed?
132. Whence the expression Sub-Rosa?
133. Who were the Wise Men of Gotham? What analogous legends are there?
133. Whence the expression "Teach your grandmother to suck eggs"?
134. Whence the expression "Mad as a hatter"?



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3. Send your real name in a sealed envelope, and endorse the pseudonymn on the back of the envelope.
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In the event of a tie the money will be divided among the successful guessers. But this contingency, improbable in itself, may be rendered practicably impossible if competitors will make their guesses in odd numbers instead of round numbers, that is, instead of 4000 or 5000, (for example) 4001 or 5101, etc, etc.

Answers to this question must be sent in on or before October 20, 1888.

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## Notes.

### SURNAMES.

Surnames, in modern times as distinguished from classical, cannot be traced farther back than the 10th century. The rationale of their origin is simple enough. So long as persons bore only single names, and these derived from a limited number of sources, as scripture or persons of eminence, there were fifty persons of the same name in every little community—Johns, Roberts, Jameses, Richards, Henrys, Edwards, etc. The device fallen on to obviate confusion was natural and sanctioned by classical usage. It was simply the addition of a distinguishing epithet, commonly noting some personal peculiarity or attribute, place of birth or residence, family cognizance or the like. William Rufus, Robert Curthose, Richard Cœur de Leon, Henry Plantagenet, Henry Beauclerc, Edward Longshanks, John Lackland, John of Gaunt, James Steward, Piers Plowman, Edward Confessor, Robert Butler, Allan o' Dale, Dick o' the Clench, Jock o' the Side, William the Fleming, are examples of distinctive titles crystalizing towards becoming surnames. When they descended from father to son and became hereditary independent of personal conditions, they grew into family names or surnames.

Many circumstances render it difficult to trace surnames to their origin. First, many were given on account of circumstances lost in oblivion; many were mere accidental nicknames. Second, many of

the words on which surnames are based have become less or more obsolete. Fletcher and Lorimer, for example, are known to us only because they appear in early Norman literature, otherwise they would be inexplicable. Similarly Todd (fox), Beck (brook), compounds in Thorpe and Thwaite (both villages), are intelligible only through dialects. Next, and most important of all, many names have become so changed and transmogrified through abbreviation, phonetic decay and corruptions of all kinds, that in very many cases it is not possible to recognize the original form. Such corruptions or contractions are McLaughlan into Claughrie; MacColumba into MacCallum, Malcom; even Gledstane (the stone or rock of the falcon) into Gladstone. How variations in spelling, as Leigh, Leagh, Lea, Lee, have tended to increase the confusion needs only to be referred to. In old times every one spelled phonetically, and especially considered that he had a right to spell his own name as he chose. Shakespeare spelt his name forty-three different ways; his friends gave it two hundred and seventeen variations. From St. Cuthbert (the Cuddie of Scott), who gives name to Kirkeudbright, (pronounced Kircoobri,) we have Cuthbertson, Culbertson, Cubbieson, Cubson, Kuddison, Keddisson, Kidson, as well as McCubbin, McKibbin, and we know not how many other names; from Richard we have Richardson, McRitchie, Ritchie, Dickie, Dickson, Dixon, Pritchard, etc.

One other point we would notice before giving our brief list. Story etymologies, that is, stories fabricated to account for names, are as a rule, nonsense. We specify under this class Percy, explained as the sobriquet of an archer, who, on being asked how he killed a man, answered, "I pierced his eye;" Napier, as a Scotchman who had "næ peer;" Gordon, as that of a champion who said that he "gored his enemy down."

Of course to be able to form an adequate conception in regard to the origin and meaning of British surnames, one would require to be familiar with ancient usages and modes of thought as well

as with all the dialects, Keltic as well as English, that are or have been spoken in Britain. To such encyclopædic knowledge we lay no claim. We merely attempt to refer a few common surnames to classes, and in doing this we may state that we have consulted no directory or other repertory of names, but simply taken such as suggest themselves as we write.

Names derived from color of hair and complexion.—Brown, Brownie, Black, Blackie, Blacklock, White, Whitelock, Whitehead, Reid, Read, Gray, Grey, Grayson, Dow (Gæl. dhu, black), Roy (Gæl. red).

Place of birth or residence.—Wakefield, Morton, Warwick, Galloway, Worcester, Fife, Winchester, Tweedale, Twaddell, Cumberland, York, Thornhill, Selkirk, Roxburgh, Berwick, Lancaster, etc., etc. In connection with this it may be stated that it is seldom large cities that appear as surnames. Such would scarcely particularize sufficiently. Hence we have few or no Londons, Manchesters, Liverpools, Edinburghs, etc. It is sometimes doubtful whether the personal name gave rise to the place name or *vice versa*; e. g., Hamilton, Douglas. Connected with this class are Hill, Dale, Vale, Greene, River, Rivers, Brooke, Mount, Mountain, Beck, Street.

Bodily conformation.—Long, Short, Little, Crinckshank, Stout, Crum (crooked), Cameron (wry-nose), Hand, Head, Foote, Leg, Legge, Armstrong.

Manner and disposition.—Smart, Still, Stillie, Swift, Quick, Bold, Derring, Hardy, Hardie, Slowe.

Occupation.—Bowman, Archer, Fletcher, Lorimer, Saddler, Taylor, Hunter, Clothier, Carpenter, Joiner, Wright, Wrightson, Mason, Smith, Smithson, Carter, Clerk, Clarke, Clarkson, Falconer, Fowler, Chamberlain, Marshal, Butler, Butcher, Brazier, Brewster, Webster, Weaver, Merchant.

Country.—English, Inglis, Scott, Fleming, Holland, French, Mounsey (*monsieur*), Walsh, Welsh, Wallace, Irish, Ireland.

Patronymic.—Thomson, Jackson, Johnson, Johnstone, Johnston, Jonson, Harrison, Jamieson, Lawrence, Lawson, Rich-



ardson, Ritchie, Dickie, Dickson, William-son, Willison, Wilson, Robertson, Robison, Robson, Robb, Robbie, Mitchel (Michael), Mitchelson, Benjamin, Benson. Under this head fall in the infinite variety of names beginning with Gaelic Mac, Irish O, Welsh Ap and P (from map), and Norman Fitz; MacDonald, O'Hara, Apjohn, Pritchard, Price (from Aprhys, son of the King), Lloyd (Aployd), Powell (Apowel Owen), Fitzgerald, Fitzroy.

Station.—Noble, Rich, King, Earl, Duke, Knight, Baron, Barron, Gentle, Gentleman, Gillie (servant), Gillies, Gilchrist (servant of Christ), Kilpatrick (may be servant of Patrick or a place-name from his cell), Abbot, McNabb (son of the abbot), McPherson (son of the priest).

Animals.—Lowrie (epithet of the fox), Lawrie, Laurie, Todd, Lion, Lyon, Bear, Wolf (Guelph), Hawke, Eagle, Lamb, Stag, Roe, Buck, Hare, Doe, Bull, Bird, Cowe, Cowie, Foxe, Fish, Salmon, Trout, Pickerel, Herring.

Flowers.—Rose, Lilly, Lillie, Gowan, Gowans, Marigold, Daisy, Mallow, Heath, Pink, Primrose, Broom (?).

Metals.—Gold, Goldie, Silver, Iron, Irons, Ironside, Steele.

Stones and gems.—Diamond, Pearl, Flint, Stone, Craig, Rock, Roche, Jasper.

In conclusion let me say that the clan system, especially in Scotland, has popularized a great number of noble names, just as slavery spread the names of the leading families in the South. In a district of Virginia known to us nearly a third of the negroes are called Carter, from the old family of that name. So in Scotland there are Campbells, Camerons, Macdonalds, Stewarts, Hamiltons, Scotts, etc., innumerable, for the whole clan had to take the name of its chief. This was not nearly so much the case in England, so that the names De Vere, Cavendish, Grosvenor, De la Warre, still infer "gentle birth."

#### THE LEGEND OF THE PRINCESS ILSE.

This Princess is the spirit of the Ilsenstein, an enormous granite rock which

rises boldly from a glen, called the Ilsen-thal, in the Hartz Mountains. This deep vale is enclosed on both sides by mountains clad with beech-trees, oaks, and shrubs, from whose shady depths a multitude of springs leap forth and unite to form the Ilse, a brook that, with innumerable little waterfalls, ripples down the glen and round the base of the great cliff to which it gives name.

Tradition says that on this rock once stood an enchanted castle, in which the Princess Ilse dwelt with her father, a giant of supernatural power. On the Westenberg, a height opposite the Ilsenstein, was also a castle, in which dwelt the brave Knight whom she loved devotedly. In those days there was no chasm between the cliffs, and despite the behests of her tyrannous father, who forbade all intercourse, the lovers met daily. The parent, furious on discovering their meetings, struck the rock a mighty blow and split it in two, thus forming the glen through which a streamlet began to flow and separating the lovers. In despair at this conclusion to her hopes, Ilse cast herself from the rock into the water below, which from that time bore her name. Formerly she might be seen daily descending to a rock close to the second Ilse-bridge, on which was a hollow containing water for her bath, sometimes appearing in a long white robe and a broad black hat in token of her grief for her lost love. The stone is unfortunately no longer there, and she is no more seen in the vale. Her last appearance is said to have been 300 years ago, on Ascension Day. In commemoration of this a festival was wont to be held on every anniversary of the event, when two bands of music—one on the Ilsenstein and the other on the Westenberg (where the enchanted Knight is still confined)—discoursed music to the crowds that assembled to celebrate the day.

The general belief is that the Princess will mount to Heaven on an Ascension Day, and it is only a few years since the peasants waited the event from hour to hour. Even yet the day is held so sacred, that it is thought that any one who takes

occasion to sew or mend on it runs the risk of being struck by lightning.

In the meantime Ilse is believed to be shut up in the Ilsenstein, and Gottscholk says that "he who is so fortunate as to hit upon the exact place and time will be led by her into the rock wherein stands her castle and will receive a royal reward." Heine affirms that when he stood on her rock, he heard a sweet voice like a flute singing:

"I am the Princess Ilse,  
And dwell in Ilsenstein;  
Come with me to my castle,  
Thou shalt be blest—and mine."

On the tower-like summit of the Ilsenstein stands a great iron cross, near which is a space on the edge of the cliff, just large enough to afford a footing. Heine counsels any one who stands there to think neither of the fair Ilse nor of her lover, but—of his own two feet, "for," he says, "overcome by giddiness, I should surely have fallen into this abyss, had I not, in the dire distress of my soul, *clung fast to the cross.*" To appreciate the grim humor of this one must know that Heine was a Jew.

In discussing the virtues of the divining-rod, Kelly tells a tale of the Ilsenstein. A shepherd who was one day driving his flock over the Ilsenstein, being weary, stopped to rest. While thus standing and leaning on his staff the mountain suddenly opened (for there was a springwort in the crook of his staff which he had not noticed) and the Princess Ilse stood before him. She bade him follow her, and when they were inside the mountain, she led him to her coffers and invited him to take all the gold he wanted. The shepherd filled his pockets liberally and was about to depart, when the Princess called after him, "Forget not the best." Thinking he had not taken enough, he returned and filled his hat also. But what she referred to was his staff with its springwort, whose virtues had opened the mountain and discovered the hidden treasures, and which he had stood against the wall on coming in. And now when he tried to go out, the walls suddenly slammed together and cut him in two as

a punishment for his avidity and ingratitude. Thorpe tells another story of a stable-boy, who, having lost two of his steeds, sat down on the Ilsenstein to weep. The Princess Ilse appeared and, conducting him within the rock, produced the missing animals. Overjoyed at their recovery, the boy was about to lead them away, but she detained him, saying he could not have the horses, but she would pay him their value in gold. She accordingly filled his wallet, cautioning him not to open it until he had crossed the third Ilse-bridge. But his curiosity mastered him at the second bridge, and he opened the wallet and found only dirt. Disgusted, he flung a handful into the stream, but hearing it clink as it touched the bottom, he examined what remained and found a mass of genuine pistoles.

Other myths cluster round the mystic rock, but our space and our readers' patience admonish us to stop.

#### THE ENGLISH COURT OF EXCHEQUER.

This is a very ancient English law-court, known in the days when Late or Low Latin was the language of statutes and law-treatises as the "*Aula Regia ad Scaccarium*" or "The Royal Court at the Chequer-table," *scaccus* (Italian *scacco*) being the Late-Latin name for the square of a chequer-board, or for the board itself. "This court," says Blackstone, "is a very ancient court of record, set up by William the Conqueror as a part of the *Aula Regia*, though regulated and reduced to its present order by Edward I. It has its name, Exchequer, from the cloth, checked so as to resemble a chess-board, which covers the table there, and on which, when the King's accounts are made up, the sums are computed by means of counters, being afterwards scored on tallies. This court was intended principally to order the revenues of the crown and to recover the King's debts and duties. It consists of two divisions, the 'Receipt' of the Exchequer which manages the royal revenue, and the 'Court' or judicial part of it which is again subdivided into a Court of Equity and a Court of Common Law." "The *Scaccarium*" says a now



old authority, "was the table at which the sheriffs or officers charged with the computation and care of the royal revenue sat, and by aid of which they made their calculations. It was four-cornered, about 10 feet by 5, with a standing ledge or rim all round to prevent anything falling off. Upon this board was laid a cloth (bought in Easter Term) of a black color, but rowed with streaks about a span apart like a chess-board, the computations being made by means of counters placed on the checks or squares." The results were recorded by notches or *scores* on sticks called *tallies*, each such score indicating twenty, hence the word *score* for twenty.

Before the introduction of Arabic numerals, summing was a difficult process and the checkered table was an indispensable assistant. The computation, as the above indicates, was made by counters, the methods, however, differing according to the arrangement of the squares. One method was to use the first line for units, the second for tens, the third for hundreds, the fourth for thousands, the fifth for tens of thousands, the sixth for hundred of thousands. The counters were sometimes struck in monasteries by the monks, and such are still known as "Abbey Pieces." Before counters came into use stones, called by the Romans *calculi*, were employed for counting, hence our word *calculation*. In a bas-relief on the Capitol of Rome is seen an *Abacus* or counting-table, upon which are placed rows of counters.

Every Easter the royal Chamberlain's clerk or "tallymaker" gave to each of the sheriffs a tally, scored with notches representing the sum for which he was answerable. Every Michaelmass the sheriffs brought back their tallies and paid in the money due, the "calculator" counting the cash by ranging it in heaps on the divisions of the cloth—pence to the extreme right, then shillings, then pounds, then tens of pounds, hundreds, thousands, and so on. If the sums agreed with the scores marked on the tally-sticks they were said to *tally* (hence the word), and the tally was accepted by the Mare-

shal, the money taken over and the payment marked on the roll, and the sheriffs' responsibility for the year ceased. The cloth was then swept for fresh calculations. All debts due to the crown were settled in a similar way.

The ground-work of the cloth was, as already said, originally black, but in the old Exchequer Court at Westminster, before the coronation of George IV., the table was some 10 feet square, covered with a white woollen cloth with stripes of dark blue, making white checks of 4 inches square, and blue of 3. In Dublin the table of the Exchequer Court is covered with a checkered black and white cloth.

The use of tallies in connection with the exchequer, and the mode of computation associated with them, was abolished by the statute 23 George III., C. 82.

A remarkable casualty associates itself with these venerable ledgers, the tally-sticks. In the year 1834 the accumulation of them was ordered to be burned as useless lumber, and the person entrusted with the duty carelessly set fire to them in the apartment in the Parliament building in which they were kept. The consequence was that the fire spread, seized on the building and consumed the whole structure, the new Houses of Parliament being erected on the old site.

It is interesting to note that the use of the chequer-table for calculating accounts was by no means confined to government transactions. Borough and other corporations also employed it, as well as larger business houses. Thus in "Journal of the Proceedings of Corp. of Boston," under date 1556, we find it recorded: "Resolved, That neither any of the 12 (aldermen), or of the 18 (common councillors) shall touch the *check-table*, under a fine of 12d. for each transgression."

In reference to the etymology of *check*, *cheque*—the stem of exchequer—etymologists are pretty well agreed in referring it to old French *eschec*, *eschac*, or check at chess, pl. *eschecs*, a game at chess, and this though Italian *scacco*, a check, to Persian *sháh*, a king, the powerful piece in the game, whence *shah-mát*, check-mate (from *sháh* and *mát*, dead), the King is dead.

## HORSE-SHOES AND GOOD LUCK.

The custom of nailing a horse-shoe over the door of a house or other building as a protection against evil spirits, and an assurance of good luck is widely spread over England and the United States. It also lingers among all the Teutonic and Scandinavian races, and flourishes apace in Hindoostan. The horse-shoe unites within itself three lucky elements, it is crescent shaped, is a portion of a horse, and is made of iron. Popular superstition has long endowed iron with protecting powers. Such powers attached in some degree to most metals, but since, in most countries, iron has been the metal latest worked, it naturally inherited the virtues of the others. The Romans drove nails into the walls of cottages as an antidote to the plague. When Arabs in the desert are overtaken by a simoon, they seek to propitiate the Jinns, who have raised it by crying "Iron! Iron!" The Scandinavian exorcises the Neckan or river spirits with an open knife in the bottom of his boat, or a nail set in a reed, singing:

Neckan, Neckan, nail in water!  
The Virgin Mary casteth steel in water!  
Do you sink, I fit.

Celtic, Finnish and Welsh superstitions agree that iron is a guard against witchcraft. It has always been held a good omen to find old iron, and as horse-shoes are the readiest form in which old iron could be found, it is naturally the form to which the remnant of the superstition has longest clung.

Horses in the proper mythology of England, were looked upon as luck-bringers. In Yorkshire it is still thought that disease may be cured by burying a horse alive. A horse's hoof placed under an invalid's bed, is a specific for many complaints in rural districts. In Ireland, Camden says, "when a horse dies, his feet and legs are hung up in the house, and even the hoofs are sacred."

On account of its form there is no doubt that the qualities anciently ascribed to the crescent (see vol. I., page 31) have been transferred to the horse-shoe. The

crescent, like the horse-shoe is semi-circular and presents two points. From the earliest antiquity ornaments shaped in this way have been popular as preservatives against danger, and especially against evil spirits. Hudibras embalms this ancient superstition in the couplet:

Chase evil spirits away by dint  
Of sickle, horse-shoe and hollow flint.

and Herrick in his "Hesperides," says:

Hang up hooks and shears to scare  
Hence the hag that rides the mare.

All these have this curved or forked shape terminating in two points. The seal of Solomon, infelicitously styled the pentacle, was supposed to have great power, and it consisting of two triangles, presenting six forks. In Italy and Spain, the evil eye is averted by extending the fore-finger and little finger forward like a pair of horns, the two middle fingers being bent down under the thumb. The Chinese have their tombs built in a semi-circular form like a horse-shoe and the Moors are also wont to use it in their architecture. The fact that the nimbus or halo which in old pictures surrounds the heads of saints and angels, bears a rude resemblance to a horse-shoe, is no doubt one of the many accidental coincidences that have strengthened this popular superstition.

The belief in the horse-shoe attained its greatest diffusion at the end of the last century and the beginning of this. Aubrey in his "Miscellanies" tells us that in his time most houses in the west end of London had a horse-shoe nailed over the threshold. In 1813, Sir Henry Ellis counted seventeen horse-shoes in Monmouth street, but in 1841, only five or six remained. Lord Nelson nailed a horse-shoe to the mast of the "Victory," and "Lucky Dr. James" attributed the success of his fever-powders to the finding of a horse-shoe, which symbol he adopted as a crest for his carriage.

## INDIANO—CANADIAN WORDS III.

(Continued from page 232.)

*Canaoua* (or *canaouache*), a term of contempt applied to the Indians. "Les canaouas vont t'écroucher comme une an-



guille" (De Gaspé, *Les Anciens Canadiens*, 1877, II. 135); "les autres *canaouaches* firent un mouvement pour chercher l'abri des arbres" (Ib. I., 113). This word, not now very often used, was very familiar to the *habitants* of the last century. It is probably of Indian origin, though I have not been able to trace it to any particular dialect.

*Canot*.—It is difficult to define this word exactly. The use differs with various writers. M. Legendre as cited by Mr. Elliott (p. 150), says: "The difference between us and the Français de France, is that we have the word only with the sense of *piroque*, and they often use it with the same meaning as *chaloupe*." This is a very unsatisfactory definition as the meaning of *piroque* is far from being fixed. Briefly, however, the word is used (1) with the signification of the more definite term *canot d'écorce*, birch-bark canoe.

"Quelquefois ils allaient, Montant le cours des flots,  
Jusqu'aux lacs de l'ouest, dans leurs légers *canots*."

(P. Le May, *Les Vengeances*, 1875, p. 7)  
(2) meaning a canoe made of wood, very light:

"Et le *canot* de pin  
Vola comme un oiseau sur le fleuve serein."

(Ib., p. 168). (3) the boat employed by "river-drivers" or raftsmen, to tow their rafts and perform work of a like nature is termed a *canot*: "Rendu sur le bord de la *cage*, il aperçoit un *canot*, qui remorque du bois carré" (P. Lemay. *Le Pèlerin de Sainte Anne*, 1877, I., 135), (4) as a synonym of *piroque* in the sense of a dug-out," or canoe formed by hollowing out a trunk of a tree, etc.: For this use see J. M. Le Moine, C. et P., p. 40).

(5) In the sense of boat, with the general signification of that term. M. Joseph Marmette (François de Bienville, 1883, p. 85) uses synonymously, *canot d'écorce*, *piroque*, *embarcation*. See further under *piroque*. The origin of this word is not absolutely settled. A number of philologists would make it a diminutive of O. Fr. *cane*, a relative of the modern German *Kahn*. Scheler is in doubt about the

matter. Kluge the German lexicographer (Etym. Wbch., 1884) favors the American Indian origin of the word as does Littré. Diez had a leaning towards the American etymology. Brachet would derive it from some American word. Skeat (Trans. Philol. Soc., 1885-7, p. 691) holds that the German *Kahn* is a "totally different word," and considers that "modern French has turned *canoe* into *canot*. He derives the word from the Spanish *canoa*, which was taken from the language of the natives of Hispaniola (Hayti). The word is very frequent in the old writers upon America in the forms *canoa*, *canoe*, *canot*. Lescarbot (Hist. de la N. France, 1612, p. 88-94), has "un *canoa* (petit bateau tout d'une piece);" on page 270-291 we find *canots* and at p. 35-38 *canoes*. F. G. S. Theodat (1632) uses *canot*. In a French translation of Acostas's, Natural History of the Indies, the form *canoe* is found. This form also occurs in a document relating to Canada, of the middle of the eighteenth century. Upon the whole the derivation from the Haytian word *canoe* found in Peter Martyr is preferable. The French obtained the word from the Spanish, whence also our English *canoe*.

The word has passed into several other languages of Europe. As Dr. Brinton has shown, the language of Hayti, had great affinities with the Carib-Arawak stock of South America; indeed in the Roucouyenne and Galibi, *canaoa*, *canaoua*, respectively, mean "canoe" to-day.

From *canot* has been formed the modern French *canotier*, a canoeer; in the old writers, however, the word *canoteur* is found.

*Cancanwi*. Father Petitot (Dict. de la Langue Déné Dindjé, 1876), speaks of "*canard cancanwi* (harelda glacialis)." This form would seem to lend some color to Cuq's etymology of *cacaoui*. Both words are perhaps the same in origin and derived from the Montagnais or a cognate dialect.

Dr. John Rae (Canad. Record of Science, III., p. 128), says: "The long-tail or *Kacamee* of the Indians is F. Glacialis.

A. F. CHAMBERLAIN.

## KANGAROO.

When Captain Cook discovered Australia he saw some of the natives on the shore with a dead animal of some sort in their possession, and sent sailors in a little boat to buy it of them. When it came on board he saw it was something quite new, so he sent the sailors back to inquire its name. The sailors asked, but not being able to make the natives understand, received the answer: "I don't know, or in the Australian language, "Kan-ga-roo." The sailors supposed this was the name of the animal, and so reported it. Thus the name of the curious animal is the "I-don't-know," which is almost equal to the name given to one of the monstrosities in Barnum's Museum, the "What-is-it?"

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"GOOD WINE NEEDS NO BUSH.

(See vol. I., pp. 195, 240).

The origin of this expression is still the subject of controversy in the London *Athenaeum*. In the last issue of that paper a correspondent calls attention to the widely accepted belief in the physiological effect of ivy, to which he plausibly attributes its association with wine. There was anciently a wide-spread belief that ivy was a preventive of drunkenness. The old herbalist Culpeper says: "Pliny saith the yellow berries (of ivy) are good against the jaundice; and taken before one be set to drink hard, preserveth from drunkenness." And again: "Cato saith that wine put into the (ivy) cup, will soak through it by reason of the antipathy there is between them. There seems to be a very great antipathy between wine and ivy; for if one has got a surfeit by drinking wine, his speediest cure is to drink a draught of the same wine wherein a handful of leaves, being first bruised, have been boiled." William Coles, who does not often agree with Culpeper, does so here, and speaks explicitly of the ivy bush. He says ("Adam in Eden"): "Box and ivy last long green, and therefore vintners made their garlands thereof; though perhaps ivy is the rather used because of the antipathy between it and

wine." Gerarde recommends ivy for sore and inflamed eyes, which often result from hard drinking; and De Gubernatis (quoted by Folkard) says that ivy over the doors of Italian wine-shops has the same signification as the oak bough, that is, that it makes the wine innocuous. This is pretty conclusive. Folkard also quotes from an "old writer" (unnamed) a similar receipt against drunkenness to the one given from Culpeper, except that it recommends the simple *steeping* of ivy leaves in the wine. It may fairly be argued, therefore, that the ivy bush not only signified that wine was to be had within, but was meant also as a hint that "good wine hurts nobody." Probably the same notion had something to do with the dedication of the ivy to the Bacchus.

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"COMPARISONS ARE ODISIOUS."

This proverb may be found in the folk-literature of most European nations. That it was in common use at the time of Shakespeare is evident from Dogberry's malapropism (to coin a much-needed word) in "Much Ado About Nothing" (published in 1600), "Comparisons are odorous." The fun of this sentence would be lost upon an audience that was not familiar with the adage. In English literature proper the phrase has been traced back as far as Lyly's "Euphues" (1579), although it is evident it was in common use long before Lyly's time, since Sir John Fortescue (who died about 1485), in his "De Laudibus Legum Angliae" (fol. 42, ed. 1616), comparing the common and the civil law of the realm, says, "Comparationes vero, Princeps, ut te aliquando dixisse recolo, odiosæ reputantur." John Lydgate (1375-1461), in his "Bochas" (Bk. 3, ch. viii), says, "Comparisons do oftime great grievance." Cervantes, in "Don Quixote" (Bk. 6, ch. xxiii), says, "Ya saba que toda comparacion es odiosa." The second part of "Don Quixote" was not published till fifteen years after "Much Ado About Nothing," but Cervantes seems to be quoting a well-known proverb; and, in fact, the Dictionary of Proverbs of the Span-



ish Academy (1803) gives, "Toda comparacion es odiosa," as a proverb quoted by Cervantes, and "probably not original with him." The Italians and the French have similar sayings. The antiquity of the Spanish and Italian proverbs is unknown, but the French undoubtedly goes back as far as the thirteenth century, for Leroux de Lincy, in "Le Lionne des Proverbes Francais" (Vol. I, p. 276), says that in a manuscript collection of that date he found these: "Comparaisons sont haineuses," "Comparaison n'est pas raison."

#### MULTIPLYING DIAMONDS.

We have now had several articles on precious stones, and have further shown the strange notions entertained by the ancients concerning various facts in natural history. Here is the view of Sir John Maundeville, the famed but credulous traveler and entertaining writer of the fourteenth century, regarding the origin and nature of diamonds:

"The dyamandes in Ynde \* \* \* growen many to gedre, one lytille another gret. And ther ben sum of the gretness of a Bene and sume as gret as an Haselle Note. And thei ben square and pointed (crystallized) of her owne kinde, both aboven & benethen withouten Worchinge of mannes hande. And thei ben norysed with the Dew of Hevene. And thei engendren commounly and bringen forthe smale children that multiplyen and growen alle the year. I have oftentimes assayed that yif a man kepe hem with a litille of the Roche and wete hem with May Dew ofte sithes, thei schulle growe everyche year, and the smale wole waxen grete."

We venture to think that not a few of our lady readers would be well content that the diamond should produce sons and daughters, and that by bathing it with May dew it should be made to "growe everyche year and waxen grete."

#### NOT WORTH A TINKER'S DAMN.

A Tinker's dam is a wall of dough or of soft clay, raised around a spot which a

plumber, in repairing, desires to flood with solder. The material of this dam can be used only once, and is thrown away after this very temporary period of usefulness. Hence the proverb "not worth a tinker's dam," which either through a perverse humor or through misunderstanding has been converted into profanity by the addition of a final *n*.

#### Queries.

298. Who wrote the Diary known as Lady Willoughby's? G. M.  
Mrs. Hannah Mary Rathbone.

299. What are the "Seven Wonders of the Modern World?" ANTIPHOL.

There are so many recent wonders that the number seven can hardly contain them, nor do we know that any seven modern wonders have been particularized. They would probably be composed of scientific inventions and discoveries. The "Seven Wonders of the Middle Ages" are particularized as follows: The Coliseum of Rome; the Catacombs of Alexandria; the Great Wall of China; Stonehenge; the Leaning Tower of Pisa; the Porcelain Tower of Nankin; the Mosque of St. Sophia at Constantinople.

300. Kindly inform me what event in Jewish history is celebrated as their New Year's Day? W. H. SMITH, JR.

Upon the Jewish New Year's Day is celebrated the Feast of Trumpets, which does not commemorate any historical event; it is the feast of the new moon, which falls on the first of Tisri. Upon this day instead of the mere blowing of the trumpets of the Temple at the time of the offering of the sacrifices, "it was a day of blowing of trumpets." Various meanings have been assigned to the Feast of Trumpets. Maimonides considered that its purpose was to cause a spiritual awakening among the people to prepare them for the Day of Atonement which follows within ten days. Some have supposed that it was intended to introduce the seventh or Sabbatical month which was especially holy, containing the Day of Atonement.

ment and Feast of Tabernacles. Philo and some early Christian writers regarded it as a memorial of the giving of the law on Sinai. But it is the generally accepted opinion that it was the Festival of the New Year's day of the Roman civil year, the Feast of Tisri, the month which commenced the Sabbatical year and the year of Jubilee. It came to be regarded as the anniversary of the birth-day of the world, and it is supposed that on this day God judges all men.

301. What was Queen Victoria's surname before her marriage to Prince Albert?

WM. H. SMITH, JR.

Guelph.

302. Explain the meaning of the expression, "As poor as Job's turkey."

ANTIPHOL.

Judge Halliburton, author of *Sam Slick*, popularized the interesting facts that Job's turkey had but one feather in his tail and had to lean against the fence to gobble. But the expression, which indicates an extreme of poverty, is older than Halliburton.

303. What is the meaning of "gore" as applied to a district?

J. P. L.

Is this any more than a corrupt form of the German *Gau*, meaning district, as *Rheingau*?

304. Antiphol's query about "Acadia," which, of course, aims beyond the Nova Scotian derivation of the word, recalls one that I desire to ask, if it be not too purely historical for your paper. In books referring to primitive or half-mythical ideas there is often reference made to the ancient race of Accadia, "The men of Accad," "The primitive Accadian population of Babylonia," "The old Turanian tongue of Accadia," and similar expressions, are frequently seen. Where was Accadia? The Phœcians seem to have been a people in some way connected with the Accadians, and belonging to the childhood of the race. Andrew Lang says, in speaking of the Finnish national poem, "Ships have magic powers, like the ships of the Phœcians." If you do not care to give space to answering these questions, can you tell me where to find a short,

clear account of what is known about these people?

M. C. L.

The Accads are supposed to have been a Ural-Altaic race allied to the Finns and the earliest inhabitants of Chaldea. They are referred to in Gen. X, 10. Their language appears in the oldest cuneiform inscriptions. They were called also *Sumir*. You will find what is known about them in Layard, Sayce, Rawlinson, or any work on Babylonia, or in any good encyclopedia

305. Concerning the word "ranch," can you give its derivation and oblige,

D. W. RICHARDSON.

The word is derived from the Spanish *ráncho*, a Mess, a set of persons who eat and drink together, or a Mess-room. The term also meant a cattle-station or a hunting lodge far away from the haunts of men. Among the Mexicans the word *ranch* came to signify the rude hut of posts, covered with branches or thatch, in which the ranchmen or farm laborers live or only lodge at nights, and later embraced the small farm or peasant village. The *hacienda* is used for the large and extensive plantations. In our language the term *ranch* is used to signify both large and small plantations, and also for the buildings upon them. The proper name for buildings upon a *ranch* used to be *rancheria*, but the latter word has not been adopted, and so the shorter is used for both building and plantation.

### Referred to Correspondents.

306. Who wrote the song commencing:

"Now winter has come with its cold, chilly breath,  
And the streams are beginning to freeze;  
All nature seems touched with the finger of death,  
And the verdure has dropped from the trees."

M. O. WAGGONER.

307. In the first volume of McMaster's "History of the People of the United States," mention is made of "Rohan hats" as being in early use in some of the States, I think as importations, but have not the volume at hand for reference. What are "Rohan hats?"

M. C. L.



308. Will you be so good as to inform me what is the origin of "I acknowledge the corn?"

HOWARD SHRIVER.

### Communications.

HALF SHIRE (Vol. 1, p. 201).—Half-shire towns in New England occur in counties (shires) where there are two "county towns," or two towns where courts are held for the same county, as Worcester and Fitchburg are half-shire towns for Worcester county; Lowell and Cambridge for Middlesex county, Mass.

F. J. P.

GIVE HIM JESSIE (Vol. I., pp. 225, 244).

—I agree with you in your conclusion, that this phrase cannot be referred to an English falconry origin, nor do I attach much credence to the scriptural theory of the *Boston Beacon* quoted in No. 20. When others are guessing, will you allow me a guess also? Can it not be simply from the expression "just so" pronounced, as every one knows by colored people in the South, and indeed by illiterate whites, as well—"jes so." The change from this into "Jessie" would be easy. It strikes me, if this guess is correct, that the expression means: Give him just in accordance with what he has done. Suppose one nigger complains that another has done so and so to him, a natural answer would be: "give him jes so" or, spoken rapidly: "Give him jessie." This seems to be more probable than any of the theories yet propounded.

CHARLES P. HINE.

CORRUPTION OF NAMES.—Your notes on name-corruptions are exceedingly interesting. That in No. 21 on the change of Enroughly into Darby is especially amusing, and recalls to me another name-change made somewhat on the same principle. You say one reason for the alternative form was the difficulty Virginians found in spelling the hard word. Some years ago a noted violinist gave performances in Britain under the name of Signor Crudero. I met the gentleman, and soon discovered he was no Italian;

he told me that, on the contrary, he was a born Englishman. His father, whose real name was Carruthers, left his native Scotland and settled as a tavern-keeper in an obscure village in the north of England. In Scotland Carruthers is by the common people pronounced Crudders, and he, an uneducated man, gave this as his name. But in North England the short *u* is pronounced as *oo*. (thus *trump* is *troomp*; *will*, *wool*, etc.), and he came to be known as Mr. Crooders. In time the *s* was dropped and he was Mr. Crooder, which in writing was spelt Cruder. His family adopted this name and wrote it so; so my friend, when he became an artist, Italianized this into Crudero. I. H.

ROYAL DANCE OF TORCHES (Vol. 1, pp. 140, 227).—This dance, which Mr. Southwick correctly describes, is performed at *all* weddings in the royal family of Prussia, the torch bearers being the Ministers of State and the highest court *chargés*. It is followed by another curious ceremony, the distribution among the guests of the bride's garter. Of course the real garter is usually not sufficient to give more than a shred of a fibre of the material composing the garter, and instead of it, pieces of silk, three inches long, woven in the colors of the bride's hose, stamped with her monogram and a crown and fringed with silver are distributed.

B. FERNOW.

COLORADO.—This State derived its name from its largest river, which is called Rio Colorado, from the fact that its waters are much colored by the mud, chiefly red, washed down by its rapid current. R.

THE "SHIVAREE" (See Charivari, Vol. 1, p. 8).—In an early number of your entertaining journal, a definition was given of the French word *Charivari*. I was surprised that this did not call out some note concerning the wide prevalence of this French custom in the less cultivated districts of the United States. Here it is called a "shivaree." Twenty years ago, it may be safely said, there were very few hamlets or rural communities of any size, from Pennsylvania west through the cen-

tral belt of states, where the custom was not known, and more or less frequently practiced. Whether it ever gained much hold in Michigan, Wisconsin, and the Northern States of the West, I cannot say, but I do know that it was most prevalent in Ohio, Indiana, and Illinois, and that in some instances colonies from these states transplanted it into Kansas and Nebraska. That it still prevails in many districts, I could bring abundant evidence. You speak of the custom as being French in its origin, as its name unquestionably is. I thought that we owed it to the class known as "Pennsylvania Dutch," a class made up of diligent and sober citizens, but altogether illiterate and unappreciative of the refinements of civilized life. The "shivaree" is described at length in Eggleston's "The End of the World." I know of no other writer who has even tried to convert its unpleasant vulgarity into dramatic effect. It was a compliment extended to every married couple on their nuptial night, and consisted of a serenade made up of beating tin pans, blowing horns, ringing cow-bells, playing horse-fiddles, caterwauling, and, in fine, of the use of every disagreeable sound possible to make night hideous. This noise was kept up often for hours, or until the bridegroom made his appearance and "treated" the crowd. It was of no use for this luckless individual to attempt to wear out the crowd by an obstinate refusal to appear. In that case, the outside company would grow riotous, would hurl stones and fire blank cartridges through the windows, and after them, perhaps, dead cats and rotten eggs. Nor was it of any use for a couple to have the ceremony performed earlier in the day, and start immediately on their bridal tour; the "shivaree" would and did keep, and was served up to them in all its unadulterated nastiness, immediately upon their return. Of course, the actors in the "shivaree" business were mainly young men and boys. The older men of the community protested against it, and all respectable women utterly loathed it. But protests were of no avail, nor was it of any use to send a constable around the

next morning with warrents to arrest the ringleaders. When brought before the judge they were simply dismissed with a trifling fine, and were quite ready to repeat the performance with emphasis on the occasion of the next wedding. The fact was, the young men, having few diversions in their quiet life, enjoyed these "sprees," and no one had moral courage enough to interfere and forbid their amusement. The decadence of this rough form of sport may be ascribed first to the general diffusion of education and civilized customs, that has been going on of late years, and, secondly, to the great tendency of population toward cities. This latter fact has acted in two ways: it has taken the ringleaders away from the rural communities, causing the custom there to die a natural death, and these characters have not been able to transplant their amusement to their new abodes, since there they came under the supervision of police officers, whose business it is to interfere with such infractions of the peace. The "shivaree" custom was unquestionably a survival of semi-barbaric times; the curious point to note is how nearly this barbarous custom touches our advance civilization of the present day. ALICE C. CHASE.

### OUR \$1000 PRIZE QUESTIONS.

#### TWENTY-SECOND INSTALMENT.

135. Whence the proverb "Still waters run deep"?
136. What is the legend of the phoenix and how did it arise?
137. Why are air-castles called Castles in Spain?
138. Shelly has a poem "Peter Bell the Third." Who wrote the other "Peter Bells" and what is their history?
139. What is a Corpse-candle?  
For Question 132, as it appears in our last number substitute
132. Who is Jag Juggernaut and what is the truth about Juggernaut's Car?  
Question 132, as originally given, turns out to be a duplicate of No. 60.



OUR ONE THOUSAND DOLLAR PRIZE  
QUESTIONS.

This series of questions was commenced in our number for May 5th, and will be concluded in our number for October 13th, 1888. The total number of questions will be 150. Back numbers containing these questions are always on hand.

Competitors may send in their answers at any time before January 1st, when the competition will come to a close. The award of prizes will be made in our number for January 19th, 1889, when

ONE THOUSAND DOLLARS

will be distributed as follows:

For the best, fullest and completest answers,	\$500.00
For the second-best,	250.00
For the third-best,	125.00
For the fourth-best,	75.00
For the fifth-best,	50.00

Competitors will observe the following rules:

1. Write your answers on uniform sheets of paper, either letter, note or foolscap size as preferred.

2. Choose a pseudonymn, and sign *every answer* with your pseudonymn.

3. Send your real name in a sealed envelope, and endorse the pseudonymn on the back of the envelope.

4. In case you wish to have the manuscript of your answers, if unsuccessful, returned to you, state the fact on the first page of your manuscript. Enclose postage if the package is to be returned by mail.

5. Send in your answers on or before January 1st, 1889.

SPECIAL PRIZE QUESTION.

THE AMERICAN NOTES AND QUERIES offers a prize of FIFTY DOLLARS to any reader or subscriber who will come nearest to a successful answer of the following questions:

1. Will Mr. Cleveland or Mr. Harrison carry New York State in the coming campaign?

2. And by what plurality?

The prize is offered for answers to *both questions*. Of course the competitors who guess what proves to be the wrong candidate for the first question will be ruled out of the competition altogether. The prize will be awarded to the competitor who guesses the right candidate and *comes nearest to his plurality*.

In the event of a tie the money will be divided among the successful guessers. But this contingency, improbable in itself, may be rendered practicably impossible if competitors will make their guesses in odd numbers instead of round numbers, that is, instead of 4000 or 5000, (for example) 4001 or 5101, etc, etc.

Answers to this question must be sent in on or before October 20, 1888.

## American Notes and Queries.

### Recent Press Notices.

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#### *The Independent, New York.*

AMERICAN NOTES AND QUERIES continues all that such a useful and amusing little periodical should be, "only more so," as children say. The editors are evidently likely to make a perfect success of the paper; a glance at it commends it, right and left.

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#### *Brooklyn Eagle.*

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#### *Washington Post.*

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Vol. I. No. 23. SATURDAY, OCTOBER 6, 1888.

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A Medium of Intercommunication

FOR

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## Notes.

THE FLAG WAVED BY BARBARA  
FRIETCHIE.

This is one of those myths or semi-myths which, becoming crystallized in poetry, maintain a sort of equivocal existence in the face of the logic of facts. There are thousands who yet refuse to give up their credence in "Jessie Brown" of the siege of Lucknow, although the most irrefragable evidence has been brought to show not only that no such episode as that credited to her had any existence in fact, but that no such woman was shut up in the beleaguered city. There is, however, a germ of truth in Whittier's touching poem. Barbara Frietchie did exist, and was associated with the waving of a flag; while a Union flag was waved in the face of the rebel general, but not by Barbara Frietchie. To make the matter clear we shall detail the facts as they were, assuming on the part of our readers a knowledge of this the most touching of all Whittier's poems devoted to war-themes.

In September 1862, General "Stonewall" Jackson had been ordered to capture the Union garrison at Harper's Ferry, and his troops went into camp near Frederick, Maryland. On the 6th they moved, and passed through the town. Barbara Frietchie was an enthusiastically loyal old lady, of nearly 96 years of age, living at the time on Patrick Street. Neither Jackson nor any of his men passed through this street at all;

Lee did, but no flag was waved before him. We will now let witnesses detail the circumstances. Colonel Henry Kyd Douglas of General Jackson's staff, as quoted in "Battles and Leaders of the Civil War" (Century Co.), p. 622, says: "Just a few words in regard to Mr. Whittier's poem 'Barbara Frietchie.' An old woman by that now immortal name did live in Frederick in those days, but she never saw General Jackson, and General Jackson never saw Barbara Frietchie. I was with him every minute of the time he was in that city; he was there only twice, and nothing like the scene so graphically described by the poet ever happened." He then goes on to detail how Union flags were flouted before him by two pretty girls and their mother in Middleton.

But Mrs. Frietchie *had* a flag, and she *did* wave it, but not on the 6th to Jackson's men, but on the 12th to Burnside's. Here is the story as told by Mrs. Abbott, Mrs. Handschue's daughter. "Jackson and his men had been in Frederick, and had left a short time before. We were glad that the rebels had gone, and that our troops came. My mother and I lived almost opposite aunt's place. She and my mother's cousin, Harriet Youer, lived together. Mother said I should go and see aunt, and tell her not to be frightened. You know that aunt was then almost ninety-six years old. When I reached aunt's place she knew as much as I did about matters, and cousin Harriet was with her. They were on the front porch, and aunt was leaning on the cane she always carried. When the troops marched along aunt waved her hand, and cheer after cheer went up from the men as they saw her. Some even ran into the yard. "God bless you, old lady," "Let me take you by the hand," "May you live long, you dear old soul," cried one after the other, as they rushed into the yard. Aunt being rather feeble, and in order to save her as much as we could, Cousin Harriet Youer said, 'Aunt ought to have a flag to wave.' The flag was hidden in the family Bible, and Cousin Harriet got it and gave it to aunt. Then she waved the flag to

the men, and they cheered her as they went by. She was very patriotic, and the troops all knew of her."

The real story of the flag-waving has been told by Mr. Joseph Walker, of Washington, in the *Baltimore Herald* of September 29, 1884. Mr. Walker is son-in-law of the real heroine, and gave the following account when interviewed by a representative of the paper: "I'll tell you the exact particulars," said Mr. Walker, "and they have never been given correctly before. In the first place, there were none of the poetic incidents mentioned by Whittier. There was no window-sill and there was no old woman about it. Mrs. Mary A. Quantrell was, at that time, a woman of thirty-two, black-haired and very pretty. Her husband was then at work as a compositor on the *National Intelligencer* at Washington, D. C., and Mrs. Quantrell was living in Frederick with her children. On the day that Stonewall Jackson passed through Frederick, she and her little daughter were standing at the gate. They had several small Union flags, which they brought there to wave as the Confederate troops passed by. Virgie was waving a small flag, many of the rebel soldiers calling out "Throw down that flag!" but the little girl kept waving it. Suddenly a lieutenant drew his sword and cut the staff in two, the flag falling to the ground. The little girl then waved another; this, too, was cut from her hand. Then Mrs. Quantrell waved a larger flag in a conspicuous manner until Jackson and his men had marched past her house. She was not molested. Some of the officers raised their hats to her, saying, 'To you, madam, not your flag.' \* \* \* \* The Quantrell family are in possession of letters from Whittier, acknowledging his mistake. Mr. Whittier says he derived his information from Mrs. E. D. E. N. Southworth, the sensational novelist.\* \* \* \* Mr. Walker gave a diagram of the streets in that portion of Frederick, showing that "Barbara Frietchie" did not live on Jackson's line of march; that her house was a block and a half around the corner, and so situated that she could not have gotten a sight at



his troops without leaving her premises; that the good old dame never claimed the honor of waving a flag on that day; and that all Frederick knew that Mrs. Quantrell, and not Barbara Frietchie, should have been immortalized by the Quaker poet.

There is much other evidence to hand—by leading citizens of Frederick and others—to the same effect; but what we have given seems ample.

"The manner in which the Frietchie legend originated," says the authority we have already quoted, "was very simple. "A Frederick lady visited Washington some time after the invasion of 1862, and spoke of the open sympathy and valor of Barbara Frietchie. The story was told again and again, and it never lost in the telling. Mr. Whittier received his first knowledge of it from Mrs. E. D. E. N. Southworth, the novelist, who is a resident of Washington. When Mrs. Southworth wrote to Mr. Whittier concerning Barbara, she inclosed a newspaper slip reciting the circumstances of Barbara Frietchie's action when Lee entered Frederick. When Mr. Whittier wrote the poem he followed as closely as possible the account sent him at the time."

#### MARY AND HER LITTLE LAMB.

It seems that "Mary," who is known to fame on account of her "little lamb," is still living, and resides at Somerville, Mass. Her name is Mrs. Mary E. Tyler (*nee* Sawyer), and though she has reached the ripe age of eighty-two, she has not been able to escape the interviewer, who has recently extracted some very interesting reminiscences concerning her famous pet, whose wool, by the way, seems to have realized a very handsome sum, though there was slight protective tariff upon the article in those days. This is the story told by Mrs. Tyler about her little lamb, and how the poem came to be written, and, of course, she must be regarded as the greatest living authority upon this much controverted subject:

"One cold, bleak March morning I went out with father, and after the cows had

been fed we went to the sheep pen and found two lambs there, which had been born in the night. One of them had been forsaken by its mother, and through neglect, was about dead from cold and for want of food. I saw it had a little life, and wanted to take it into the house, but father said no; it was about dead anyway, and at the best could live but a short time. But I couldn't bear to see the poor thing suffer so, and I teased until I got it into the house, and then I worked upon mother's sympathies. It couldn't at first swallow, and the catnip tea, which I had mother make for my very sick friend, it could not take for a long time. I got the lamb warm the first thing, which was done by wrapping her in an old garment and holding her in my arms beside the fireplace. All day long I nursed the lamb, and at night it could swallow just a little. Oh, how pleased I was! But I wasn't then satisfied it would live, and I sat up all night with it, fearing it wouldn't be warm enough for it unless there was some one there to look out for its comfort. In the morning, much to my girlish delight, it could stand; then it improved rapidly, soon learned to drink milk, and from the time it could walk it would follow me anywhere, if I only called it.

"The day the lamb went to school I hadn't seen it previous to starting off, and not wanting to go without getting her, I called. She readily recognized my voice, and soon I heard a faint bleating way down the field. More and more distinctly I could hear it, and I knew my pet was coming to greet me. My brother Nate said: 'Let's take the lamb to school with us.'

"I thought it would be a good idea, and I consented, and she followed along right behind me. There was a high stone wall to climb, and it was rather hard work to get the lamb over. We got her on top, then clambered over to take her down, and she stood just as patiently as could be, waiting for us to take her off the wall.

"When the school-house was reached the teacher had not arrived, and but few scholars were there. Then I began to

think what I should do with the lamb while school was in session. I took her down to my seat—you know we had old-fashioned, high, boarded-up seats then. Well, I put the lamb under the seat, put on her blanket, and she lay down just as quietly as could be. By and by I had to go out and recite, and left the lamb all right, but in a moment there was a clatter, clatter, pattering of the hoofs of my lamb. Oh, how mortified I felt! The teacher was Miss Polly Kimball, who was the mother of Loring, the circulating library man of Boston. She laughed outright, and, of course, all the children giggled. It was rare sport for them, but I couldn't find anything mirthful in the situation. I was too embarrassed and ashamed to laugh, or even smile, at the unlooked for appearance of my sheep out on the floor. I took the lamb out and put it in a shed until I was ready to go home at noon, when it followed me back. Usually I did not go home until night, as we carried our lunch with us, but I thought I would go at noon that day.

"Visiting the school that forenoon was a young man named John Roulstone, who was a nephew of Rev. Lemuel Capin, who was then settled in Sterling. He was then fitting for college. It was the custom then to fit for college with ministers. The young man was very much pleased with the school incident, and the next day he rode across the fields on horseback, came to the little old school-house and handed me a slip of paper which had written upon it three verses, which are the original lines, but since then there have been two verses added by a Mrs. Townsend. The verses were written together when I got them:

'Mary had a little lamb,  
Its fleece was white as snow,  
And everywhere that Mary went  
The lamb was sure to go.

It followed her to school one day,  
Which was against the rule;  
It made the children laugh and play  
To see the lamb at school.

And so the teacher turned it out,  
But still it lingered near,  
And waited patiently about  
Till Mary did appear.'

"From the fleece sheared from my ewe my mother knit two pairs of very nice stockings, which I kept for years in memory of my lamb. When the ladies were raising money for the preservation of Old South Church I was asked to contribute one pair of these stockings, which I did, for the benefit of the fund. The stockings were raffled out, pieces of the yarn were attached to cards having my autograph, and these cards were sold at quite a sum apiece, realizing, I am told, about \$100. The first pair having been sold, the ladies wanted more yarn, and they were so anxious to have the other pair raveled out that I did so, and all I have left in remembrance of my little playmate of years long ago are two cards, upon which are pasted pieces of yarn from which the stockings were knit.

"I have not told you about the death of my little playmate. It was on Thanksgiving morning. We were all out in the barn, where the lamb had followed me. It ran right in front of the cows fastened in the stanchions, running along the feed-box. One of the creatures gave its head a toss, then lowered its horns and gored my lamb, which gave a piercing, agonizing bleat, and came toward me with blood streaming from its side. I took it in my arms, placed its head in my lap, and there it bled to death. During its dying moments it would turn its little head, look up into my face in a most appealing manner, as though it would ask, if it could, if there was not something that I could do for it. It was a sorrowful moment for me, for the companion of many of my romps, my playfellow of many a long Summer's day, had given up its life, and its place could not be filled in my childish heart."

#### ORANGE BLOSSOMS AS BRIDAL ORNAMENTS.

Various theories have been suggested as explaining the grounds for the selection of the orange blossom for bridal ornaments. First, the custom is by some supposed to have been brought to Europe by the Crusaders from the East, the Saracen brides being wont to wear orange wreaths at their marriage as an emblem



of fecundity, their symbolical import being due to the fact that the orange tree bears blossoms and fruit at the same time. To this it has been objected that, although the orange tree was brought to England as early as 1290, it was long before there was any real cultivation of it there, even in green-houses. Many, indeed, hold that the tree was first introduced by Sir Walter Raleigh, and then not from any Saracenic land, but from India or the East.

A second theory is that orange blossoms came to be worn by brides on their marriage because they were not only scented, but also were rare and costly, and so only within the reach of the noble and rich, thus indicating the bride to be of high rank. A third is that the orange bridal-wreath had its origin in Spain, where oranges are indigenous, or have been cultivated for centuries. Thence the fashion passed into France, whence, through French milliners, it became spread over Europe.

It is possible, even on the supposition that one or the other of the last two theories (or a theory based on both) is correct, that the Eastern tradition regarding fruitfulness may have had an influence in prompting the selection of the orange blossom for a bridal wreath and in continuing its use. When Mrs. Malaprop, in "The Rivals" (Act iii, sc. 3), complains that, "Nowadays few think how a little knowledge becomes a gentleman; men have no sense but for the worthless flowers of beauty," the gallant Captain Absolute makes reply: "Too true; but our ladies seldom show fruit until time has robbed them of more specious blossom; few, like Mrs. Malaprop and the orange tree, are rich in both at once."

Within recent years the lilac and rose have largely superseded the orange blossom for bridal wreaths, the last being, in many countries, difficult to obtain.

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#### THE KILKENNY CATS.

The Kilkenny cats have an ill name for ferocity. "As quarrelsome as Kilkenny cats" is a popular proverb. Over a hundred years ago, it is said, a great battle of

elines took place in the neighborhood of the town, which was participated in by all the cats in the city and county of Kilkenny, aided and abetted by cats from other parts of Ireland. One thousand cats were found dead next morning upon the field of battle, and many were identified by their collars as coming from remote regions of the country.

But the most famous legend concerning Kilkenny cats is that two of them, fighting in a saw-pit, bit and scratched so long and so ferociously that at last only two tails were left in the arena—each had devoured the other. This seems nothing but a bit of broad Irish humor, or perhaps even a typical Irish bull; nevertheless an attempt has been made to rationalize the myth in the following story:

During the Irish rebellion of 1798 or 1803—for authorities differ—Kilkenny was garrisoned by a regiment of Hessian soldiers, whose favorite pastime in their barrack rooms was to throw two cats, tied together by their tails, face to face across a clothes-line. The officers, learning of this barbarous sport, determined to put an end to it. For this purpose an officer was ordered to inspect each barrack-room daily. But the soldiers, learning of this system of espionage, detailed one of their comrades to watch the officer. One day the sentinel neglected his duty, and the officer was heard ascending the stairs while the cats were fighting. There was no time to disengage them. A trooper hastily drew his sword and with one blow severed the tails of the cats, who thereupon escaped through the window. When the officer entered he severely demanded whence came the bleeding tails upon the floor, whereupon the trooper informed him, with a ready wit worthy of his Irish surroundings, that two cats had been fighting desperately together, that it had been impossible to separate them, and that they had ended by devouring each other—all but the tails.

Nevertheless, some authorities reject this story as obviously manufactured after the event, and insist on considering the inter-destructive cats an allegory of the neighboring municipalities of Kilkenny

and Irishtown, which from A. D. 1377 to the close of the seventeenth century contended so fiercely about boundaries that they mutually impoverished each other and left only a trace of their former selves. De Gubernatis, on the other hand, ingeniously surmises that the origin of the myth may be traced to the German superstition which dreads the combat between cats as presaging death to the one who witnesses it.

### INDIAN-CANADIAN WORDS.

(Continued from page 258.)

*Carcajou*, the wolverine or glutton (*Gulo luscus*). "Le *carcajou* (*gulo*) est toujours aux aguets dans les champs ou broutent les bandes de cariboux dont il est l'ennemi mortel" (Le Moine, C. et P., p. 50). M. Taché (Esquisse sur le Canada, 1855, p. 65), among the wild animals of Canada mentions "le *carcajou* ou *kinkajou*" (see this word). In French, Littré defines *carcajou* as "Espèce de blaireau d'Amérique," i. e., the American Badger (*Meles Labradorica*). This Bartlett (Dict. of Americanisms, 1877) says is the present use of the name in the United States. To make the confusion worse the name *carcajou* or *kinkajou* (*quinquajou*), has been applied by some writers to the *cercopithecus caudivolvulus* (Charlevoix III, 129), or rather the two species of animals have been confounded. La Hontan (I, 81) speaks of "tanieres de *carcajou*;" and, says "ces Animaux sont à peu près faits comme des blereaux (badgers), mais plus gros and plus méchants" (Ib., 81). In Carver's (Travels, 1779, p. 450) account of the animals there is the same confusion. In English-speaking Canada the name *carcajou* is, I think, only used as synonymous with glutton or wolverine. The origin of the word *carcajou* is not very clear. Bartlett says it was originally applied to the *cercopithecus caudivolvulus*. Perhaps *carcajou* and *kinkajou* are but variations of one word. For the further discussion of the origin of the term, see *kinkajou*.

*Caribou*, the American reindeer. "Je ne puis me refuser d'assigner au Canada deux variétés de *cariboux*, d'abord, le *caribou* des bois (*Tarandus Hastilis*); puis

le *caribou* des champs (*Tarandus Arcticus*). [Le Moine, C. et P., p. 47.] The word is in the Littré with the same meaning. The word is found in the old writers. La Hontan (I, 77) has "le *caribou* qui est une espèce d'Ane Sauvage (a kind of wild ass)." Sagard Theodat (Le Grand Voyage du Pays des Hurons, etc., 1632, Edition Tross, 1865, p. 218) says "les Hurons appellent ces Elans Sandareinta, et les *Caribous*, Ausquoy." *Caribou* is also used in French Canadian in the sense of "peau de caribou," the skin of the caribou, or leather made from it; "souliers de *caribou* plissés à l'iroquoise." (De Gaspé, Les Anciens Canadiens, 1877, I, 12. M. Le Moine forms the plural *cariboux*, while M. Ferland makes it *caribous*. The origin of the word has not been exactly determined as yet. Perhaps Micmac.

*Cazagot*, a sort of bark cradle used by the Montagnais Indian women. "Elle avait sur son dos, dans son *cazagot* . . . un petit mētis de douze mois" (J. G. Barthe, Souvenirs d'un Demi-Siècle, 1885, p. 433). M. Barthe defines *cazagot* as "une boîte en écorce et sanglée dans laquelle la femme sauvage porte son nourrisson enfermé, et attachée sur ses épaules." He spells it *cazagot* or *cazago*. The word taken from the Montagnais dialect of the north shore of the St. Lawrence and the Lake St. John district.

*Chichicoué*, a musical instrument of the Algonkin Indians, a gourd or calabash filled with pebbles and shaken. "Qui charmera ton oreille comme le ton du *chichicoué*" (P. A. de Gaspé, S. C., 1866, 544). The word is found in this form in the old writers. Charlevoix tells how the Mississaguas in 1721 danced and sang to the sound of this rude instrument. La Hontan (Nouveaux Voyages, 1703, II, 203) has "Danse des Sauvages, au son des calebasses, *chichikoué*." M. Taché (S. C., 1864, 100) uses the form *chichikoué*:

"Poursuivant devant eux des ombres ennemies

Au rauque et morne son des *chichikoués* sacrés."

In another work of the same writer (Forestiers et Voyageurs, p. 193) the same form of the word is used and a note (p.



194) states that the proper Indian word is *chichigouane*, which the author derives from *chichigoué* (rattlesnake) and *gane*, a suffix denoting an utensil). According to Cuoq the Algonquin form of the word is *cicikwan*; this he defines as "a kind of rattle which imitates the sound made by the rattlesnake (*cicikwe*)." The Otchipwe term for rattle is *jishigwan*, and the Cree word is *sisikwan*. (See Lacombe, p. 596, and Elliott, 340.) Compare also the word *sacakoua* (*sasagua*).

*Chichikois*, see *chichicoué*.

A. F. CHAMBERLAIN.

(To be continued.)

#### THE FROST OR VINTAGE SAINTS.

A popular French proverb says, "It is better to deal with God than with his saints." M. Quitard believes the saints referred to are the "frost" or "vintage saints," "*saints gélifs, saints vendangeurs*"—St. Mammertus, St. Pancras, and St. Servatus—whose festivals, the 11th, 12th, and 13th of May respectively, are noted in the popular calendar as days when any marked depression of temperature would be fatal to the young crops and to vines. The husbandmen held these saints responsible for any ill weather that might occur, and the reproaches addressed to them might take the form perpetuated in the proverb. In the ecclesiastical annals of Cahors and Rhodéz it is recorded that the angry peasants would frequently flog the images and deface the pictures of the frost saints. Rabelais satirically asserts that in order to put an end to these scandals a bishop of Auxerre proposed to transfer the festivals of the frost saints to the dog-days, and make August change places with May.

In Germany the same superstition holds, and the frost saints are known as "the three severe lords,"—*Die Drei Gestrenge Herren*. It is believed by gardeners that nothing is safe from frost until these days are over.

St. Urban is another patron of vintners and vineyards, who fares ill, especially in

Germany, if his festival (May 25) be not a fair day. "Upon St. Urban's day," says Aubanus, "all the vintners and masters of vineyards sit at a table, either in the market stand, or in some other open and public place, and, covering it with fine drapery, and strewing upon the table the image of the holy bishop; and then, if the day be fair, they crown the image with great store of wine; but if the weather prove unpleasant and rainy (believing that the saint has withdrawn his protection) they cast mire and paddle water upon it, persuading themselves that if that day be fair and calm, their grapes, which then begin to flourish, will be good that year; but if it be stormy and tempestuous, they will have a bad vintage."

St. Paul and St. Vincent Ferrier are also invoked by vintners. There is an old Latin saying "*Vincenti festo, si sol radiet, memor esto*," which the French translate into a proverb that may be Englished thus:—

"If St. Vincent's day be fine

'Twill be a famous year for wine."

#### POET-LAUREATE OF THE BEES.

This title has been given to Dr. John Evans, of London, who in 1806 published a poem called "The Bees." (See Harris's "History of the Honey Bee.")

An Italian poet, Francis Bracciolini (1566-1645), best known as the author of an epic called "The Cross Re-conquered," is known by the surname of Dell' Api (*Api* being Italian for bees), but not through any literary connection with the honey-makers. Bracciolini was private secretary to Cardinal Antonio Barberini. When the latter's brother succeeded to the Papacy under the name of Urban VIII., Bracciolini wrote a commemorative poem of twenty-three cantos, which so delighted the new Pope that he conferred on the young secretary the arms of his own family, three bees, with the surname of Del' Api.

### Queries.

309. What was the "League of Shoes?"

EARNEST.

See Vol. 1, p. 167 for answer.

310. *Cattermauling* or *caterwauling*—which?

I find in Dunton's "Ladies' Dictionary" (1694), page 199, the following: "You shall have some Termagant Wits like Silvia in the Soldier's Fortune, that are only to be won by downright *cattermauling*, that is tumbling, and Fighting and Scratching, breaking Legs, and Arms, and Necks, and then to Purring agen." In my copy of Dunton's book the *m* in *cattermauling* has been badly worked, and might readily be taken for a *w*. How does this appear in other copies? Is *caterwauling* (The Slang Dictionary, 1873) to be found anywhere previous to 1694? Is *cattermauling* or *caterwauling* the correct thing? The last certainly does look like a perversion. Do give us all the possible light you can on this subject.

WILLIAM CUMMING WILDE.

*Caterwauling* is the usual form, not *cattermauling*. The word is in very general use in England to this day to express the delightful melody set up by amorous felines under your bed-room window on a serene Summer's night. The expression is so clearly onomatopoeic, that is, imitative, as to require no explanation. In Middle English the form was *caterwawen*. Chaucer has, "Gone a *caterwawed*," the participial termination *ed* being used with the force of *ng*. The word is formed from *cat* and *waw* (pronounced *weow*), to make a noise like a cat, with the addition of *l*, to give the verb a frequentative force. It may be noted that *aw*, *aw* sounds in Old and Middle English the same as it yet does in German and Scotch, that is, *ow*. *Wail* is a cognate form with *waul*.

311. What is the origin of the Judge's wearing a black cap in passing a death sentence?

L. O.

Covering the head was a sign of mourning among the Israelites, Greeks, Romans

and Anglo-Saxons. The Judge's black cap probably originated from this custom, black being the usual mourning color.

312. What is the Rosetta Stone?

D. B. R.

The Rosetta stone is a valuable relic of Egyptian history, a triangular slab of black basalt inscribed in hieroglyphics and bearing an inscription in honor of one of the Ptolemies. The stone was discovered by a French officer, Bousard, near Rosetta, in Egypt, in 1799. It is now in the British Museum, London. By comparing the Greek letters with the other characters upon the stone Dr. Young and Champollion were enabled to read the entire inscription, and thus gained a clew to deciphering the ancient sacred writings of the Egyptians.

313. What is the origin of the expression, "Cool as a Cucumber?"

R. T. STOCKHOUSE.

It is seldom easy to give the "origin" of a popular phrase. One can only say where he has observed the first use of it. This expression, besides, is not one likely to have had its origin among the common people of Britain, where the cucumber is only cultivated under glass in the gardens of the rich. With this premise we note the following from Dean Swift's "New Song of New Similes," as the earliest use we have seen:

"Pert as a pear-monger I'd be,  
If Molly were but kind;  
Cool as a cucumber could see  
The rest of womankind."

### Referred to Correspondents.

314. Somewhere in the works of Dickens occurs the expression, "But I am a Fowler," the reference being to the supposed better branch of the descendants of a twice-married person. Can any of your readers assist me to place the passage?

C. H. W.

315. What is the "Fable of the Nine Bells," and where can it be found?

C. H. W.



316. Who is the author of the following lines?

"In law he was so recondite,  
He'd prove by rule that wrong was right.  
He'd demonstrate by magna charta  
It was no harm to sell and barter;  
And show, by reference to Coke,  
A man by law might crack a joke;  
And all this profound dissertation,  
Enforce by learned illustration."

HENRY GIBSON.

317. How long is it possible for an experienced diver to remain under water without taking breath?

L. O.

318. What is the longest distance that a telephonic message has been sent?

L. O.

319. What is the flying mountain of Russia?

L. O.

### Communications.

AS POOR AS JOB'S TURKEY (Vol. 1, p. 262).—This phrase appears simply to express extreme poverty. Is the reference not to the state of extreme poverty to which Job was reduced when delivered over to Satan? The fact that Job couldn't have a turkey (for the bird is a native of America) was probably not present to the mind of the originator of the expression.

A. W. H.

311. "ACKNOWLEDGE THE CORN" (Vol. I, p. 263). One account of this phrase is as follows: Years ago a raw customer from the upper river, determining to try his fortune at New Orleans, loaded two flat-boats, one with corn, the other with potatoes, and started for the Crescent City.

Soon after his arrival he went up town to a gambling-house and, taking a "hand," first lost his money and then bet his "truck." The corn and potatoes followed his cash, and then, disconsolately, he returned to the wharf, where a new misfortune stared him in the face, for, through some accident, the boat containing the corn had sunk.

After a fitful night's slumber he was

awakened by the winner, who had come to take his property. Slowly arousing himself, he rubbed his eyes, in returning consciousness to his surroundings, and then, grasping the situation, looked the gambler steadily in the face, exclaiming: "Stranger, I acknowledge the corn—take 'em; but the potatoes you can't have, by thunder."

ALBERT P. SOUTHWICK.

JEDWOOD JUSTICE, GOLD AND SILVER SHIELD, PERSONAL NAMES, &c.—In the number of AMERICAN NOTES AND QUERIES for August 25 there appears a notice of "Jedwood Justice," an equivalent to the modern Lynch law, which interested me very much, as that out-of-the-way sort of inquiries have always done. There is another phrase, which you omit, which seems to mean about the same thing. Scott mentions it in his "Red-gauntlet," where he speaks of "Scarborough Warning—first knock a man down, then bid him stand,"—evidently a proverbial phrase. I fancy that the legend of the gold and silver shield is the story of the two knights who met at a crossway where there was a shield set up; one declared it was silver, and the other that it was gold; they fought, and both were mortally wounded. When it came to this sad pass they discovered that the shield was gold on one side and silver on the other, the obvious moral being, "Look before you leap," or "Look on both sides." Is not "Fair, fat and forty" found in the last canto of "Don Juan," describing that naughty hero's adventures in England? I have an idea that I am right, but have no copy to refer to. I think it describes "Her Grace Fitz Fulke" as "fair, fat and forty." "Consistency's a jewel" has puzzled many a scholar, but is said first to occur in a ballad called "Jolly Robyn Roughhead," published in 1764, in a little collection of English and Scottish poems. The poet bewails the extravagance of dress, which he considers the enormity of the day, and makes Robin say to his wife:

"Tush, tush, my lass, such thoughts resign,  
Comparisons are cruel;

Fine pictures suit to frames as fine,

*Consistencie's a jewel."*

In the short notice of names in England which are spelled one way and pronounced another the famous Richmond, Va., name of *Enroughly* is omitted. It is almost too absurd a statement to be believed, but it is an actual fact, which throws all the Cholmondeleys and Beauchamps into the shade, that Enroughly is called Darby. The "*Enroughly road*" is called the "*Darby road*" in common parlance. The Mississippi family of "Taliaferro" call themselves Tolliver; the Carolina Hegers, Eugee; the Main-gaults, Manygo; and the list could be extended ad infinitum. The Huguenot names are now so corrupted that the original owners would never recognize them. I was a good deal amused at the Lippincott question about the Queen of Spain having no legs. Readers of Coxe's "House of Austria" will see that the idea of excessive personal modesty runs away back in the Anstrian ancestors of the Spanish royal family. Maximilian I of Germany (contemporary with Henry VIII of England), at his death, in 1519, called for clean linen shortly before he expired, and strictly forbade that it should be changed. He never in his life took off or put on his shirt before any person. His first wife, Marie de Valois, Duchess of Burgundy (the celebrated "Mary of Burgundy") died of a bruise on her leg occasioned by a fall from her horse, which, from motives of delicacy, she concealed. Isabella the Catholic, on her death-bed, refused to have her feet exposed, as was usual, at extreme unction. The sister of a King of Spain was once nearly burned to death, and the wife of a soldier, who snatched her from the flames was spared with difficulty. The Conde of Villa Mediana once set a theatre on fire so as to be able to take Elizabeth of France (sister of Henri IV, queen to Philip IV), and almost lost his life for his temerity. At the birth of Philip II, his mother, Isabella of Portugal, ordered all the lights to be put out, lest her attendants should see the distress portrayed on her countenance. The same is said of the fortitude, under extreme suffering, of Isabella the Catholic. Both thought any

demonstration of pain a weakness to be sternly crushed. The Spanish etiquette was inflexible. Voltaire said that if Spain endured it would be known accurately by the world what the Kings of Spain did, hour by hour, until the Day of Judgment. "Spain gives us pride, which Spain to all the earth

May largely give, nor fear herself a dearth."  
E. P.

P.S.—"Scarborough warning" appears in John Heywood's Proverbs, first printed 1546; also, "Still sow eats up all the draffe." The latter also occurs in "The Merry Wives of Windsor," (iv, 2). Talcott Williams, in AMERICAN NOTES AND QUERIES of September 8 calls it an *American* saying:—"The still hog gets the swill."

[Our readers will see that much of the above communication is discounted in previous numbers, but, as coming from an able and courteous correspondent, we give it entire.]

FORKS (Vol. I., p. 249).—In a note by the late Dr. Birch in his edition of Wilkinson's "Ancient Egyptians," we read "The fork, *ligula*, was introduced late under the Roman Empire; it had only two prongs. Several silver ones have been lately found in Rome, and a bronze one at Kouyunjik." On referring to the British Museum, Mr. Cecil Smith kindly writes: "With reference to the use of forks in Roman times, I have to offer the following observations:

I. The word *ligula* or *lingula* was certainly never applied to this signification. It is undoubtedly a kind of spoon, of which the bowl is in the form of a tongue (*lingua*), and is applied invariably to distinguish this form of spoon from the more ordinary form called *cochlear*.

II. Forks were undoubtedly used in antiquity as in mediæval times, for the preparation and cutting up of food in the kitchen; but the employment of table forks seems to be of comparatively modern date.

III. There is no word in Latin which expresses the sense of a "fork;" *furca*, *furcula* and *furcilla* never represent table utensils.



IV. The notices which have been published from time to time recording the discovery of ancient Roman forks bring no evidences to show that the objects in question were designed for the purpose of eating; we have in the British Museum several objects in bronze of corresponding form which were probably used in surgical operations.

VI. The fact is, the Romans eat with their hands. Ovid in the *Ars Amandi*, III., 755, lays down the rule of politeness in this respect:

"Carpe cibos digitis—est quidam gestus edendi;  
Ora nec immunda totâ perunge manu."

See also Horace, Ep. 1., 16, 23, "*Manus unctæ*," Wright in his "*History of Domestic Manners*," states: "We have instances of forks, even so far back as the Pagan Anglo-Saxon period, but they are often found coupled with spoons, and on considering all the circumstances, I am led to the conviction that they were in no instance used for feeding, but merely for serving."

It is curious that Shakespere is silent on the use of silver forks, since they were the subject of such constant discussion, praise and ridicule at that period.

"Report of fashions in proud Italy,  
Whose manners still our tardy apish nation  
Limps after, in base awkward imitation.

—Rich. III., Act 2, Scene 1.

Their Italian origin is also referred to by Ben Jonson, who, speaking of the manners of Venice, puts into the mouth of "Sir Politick Would-be:":

" . . . . Then you must learn the use  
And handling of your silver fork at meals."

Volpone or the Fox, Act III, Scene 1.

This was written in 1607, but a few years later (1616) the same writer speaks of them as known in England:

*Sledge*. "Forks! What be they?"

*Meere*. "The laudable use of forks,  
Brought into custom here, as they are in  
Italy,  
To the sparing of napkins."

The Devil is an Ass, Act V, Scene 3.

Massinger, about the same time, writes:

"I have all that's requisite  
To the making of a signior . . .  
. . . . and my silver fork  
To convey an olive neatly to my mouth."

The Great Duke of Florence, Act III.

"The Accomplished Lady's Rich Closet of Rarities," London, 1653, directs that "In carving at your own table distribute the best pieces first, and it will appear very decent and comely to *use a fork*; so touch no piece of meat without it."

In the Wardrobe Accounts, 28, Edward I (1300), "*Unum par cultellorum cum manicis argenti agmellat cum uno furchetto de Cristallo*," gives us the earliest reference to this implement. Those with three prongs came into use soon after their general introduction into England; the four-pronged fork about the beginning of the fifteenth century. J. H. BUCK.

NAMES OF STATES (Vol. I., p. 1, 47)—In a manuscript list of the meanings of geographical names. I find the meaning of Massachusetts to be "many hills," and that Rhode Island derived its name from the Isle of Rhodes in the Mediterranean, the meaning of which is given as "abundance of roses." M. A. A.

CROATAN OR CROATON (Vol. I., pp. 7, 95).—This is located on an island South of *Hatoraske*, on the map of *Michael Lok*, 1582. This valuable map has lately been published by Houghton, Mifflin & Company in their magnificent edition of the *Discovery of America by the Northmen*, the title of Prof. E. N. Horsford's Address at the Unveiling of the Statue of Leif Erickson, delivered in Faneuil Hall, October 29, 1887.

Croatan was an Indian town or place of rendezvous. The present Croatan is a post-village, about twelve miles from New Berne, on the At. & N. C. R. R. in Craven county, N. C. The name is also given to a sound connecting Pamlico and Albemarle Sound, and separating Roanoke Island from Dare county.

N. B. WEBSTER.

ORIGIN OF THE HELIOTROPE (Vol. I., p. 224).—The heliotrope of the Clysic fable is not the heliotrope of modern gardeners.

which is a South American plant. The classical heliotrope is probably that of Southern France—a flower unknown in America—called in old English books, turn-sole. Many poets confound the clytic flower with the sunflower, which was known to the ancients under the name *helianthos*.

It is only for convenience that modern poets translated the Latin word *heliotropium* by the English sunflower, which derives its name from its *resemblance* to the sun, and not because it:

"Turns on her god when he sets  
The same look that she turned when he rose."

"WORDS ENDING IN CION (Vol. 1, pp. 204, 215, 227).—If *Cion* ends in *cion*, with what does it begin?

Is *internicion* an English or any other legitimate word? *Interneccion* is.

In 1882 *Levacion* was quoted from *Richardson in Notes, Queries and Answers*, Manchester, N. H. *Cion* is not an affix of *scion*, or of itself.

*Epinicion* is a legitimate word.

SIGH ON.

(It seems to us that the discussion on *Cion*, might now conveniently take an end.)

SENSATIONAL NEWSPAPER HEADINGS (Vol. 1, p. 237).—It is worth noting that the "Glorious News" in the *New York Gazette and Weekly Mercury* of October 20, 1777, about the "bloodiest battle in America," was published just three days after the surrender of Burgoyne to Gates at Saratoga. The editor, Hugh Gaine, had not heard who lost a whole army, but he had a presentiment of "talk of finishing the campaign."

Saratoga was thirteenth in "*Creasy's Fifteen Decisive Battles*." It has been called one of the *three great battles* of the world.

N. B. WEBSTER.

THE "TREE MAN" OF WASHINGTON (Vol. I, p. 66).—This person is not, by any means, a myth. He is a veritable live man—live enough to be a clerk in one of the departments in Washington.

Years ago he was told by his physician that he could not live unless he found some

more elevated locality than he could find in or about Washington. His health was wretched, his disease asthma or something of the same kind.

Now here was a predicament for him. He could not live without the salary obtained by his clerkship, and he was told he could not live if he remained in Washington. What was to be done? He was equal to the emergency. He reconnoitered the neighborhood of Washington, found the highest point, Mount Pleasant, just beyond the boundary, on Fourteenth street, selected a large oak tree, commenced at once to have rooms built in it, and has lived there ever since, coming in to his office duties every morning. He is perfectly well, has recovered his health and retained his position, solved the problem and secured a very pleasant dwelling place. He has now added to his tree-house another tree, which has a pavilion built in it which is used sometimes for dancing, I have been told. He is a very pleasant, genial man, with nothing of the *crank* about him whatever, and always courteous to the strangers who, impelled by curiosity, go to see him and his novel abode, to which he has given the appropriate name of "Airy Castle."

OLIVE OLDSCHOOL.

Washington, D.C.

WORDS ENDING IN "CION" (Vol. I, p. 252).—The "confutacion" of M. H. H. is not applicable. Relation was commonly spelled "relacion" in all the works of Colonial literature, 250 years ago. By the way, I wrote "levacion," and not leration, for the seventh word with this termination.

ALBERT P. SOUTHWICK.

## OUR \$1000 PRIZE QUESTIONS.

TWENTY-THIRD INSTALMENT.

140. Why is the thistle the emblem of Scotland?
141. What is a blue rose?
142. Whence the proverb "to give the sack"?
148. Whence the word cockney?
144. What is the origin of the barber's pole?

Erratum.—In No. 132 "Jag Juggernaut" should be simply "Juggernaut."



OUR ONE THOUSAND DOLLAR PRIZE  
QUESTIONS.

This series of questions was commenced in our number for May 5th, and will be concluded in our number for October 13th, 1888. The total number of questions will be 150. Back numbers containing these questions are always on hand.

Competitors may send in their answers at any time before January 1st, when the competition will come to a close. The award of prizes will be made in our number for January 19th, 1889, when

ONE THOUSAND DOLLARS

will be distributed as follows:

For the best, fullest and completest answers, . . . .	\$500.00
For the second-best, . . . .	250.00
For the third-best, . . . .	125.00
For the fourth-best, . . . .	75.00
For the fifth-best, . . . .	50.00

Competitors will observe the following rules:

1. Write your answers on uniform sheets of paper, either letter, note or foolscap size as preferred.

2. Choose a pseudonym, and sign *every answer* with your pseudonym.

3. Send your real name in a sealed envelope, and endorse the pseudonym on the back of the envelope.

4. In case you wish to have the manuscript of your answers, if unsuccessful, returned to you, state the fact on the first page of your manuscript. Enclose postage if the package is to be returned by mail.

5. Send in your answers on or before January 1st, 1889.

SPECIAL PRIZE QUESTION.

THE AMERICAN NOTES AND QUERIES offers a prize of FIFTY DOLLARS to any reader or subscriber who will come nearest to a successful answer of the following questions:

1. Will Mr. Cleveland or Mr. Harrison carry New York State in the coming campaign?

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# American Notes and Queries:

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## Notes.

### THE TERM "INDULGENCE."

From the Boston Beacon.

The term *indulgence* is receiving extraordinary attention just now, and some persons seem to believe that it denotes a permission to commit sin, or the purchase of forgiveness for sins committed. This belief is unfounded. The ecclesiastical term *indulgence* is taken from Roman jurisprudence. The Roman lawyers took the word from classical Latin, where *indulgentia*, meaning graciousness, is used as the opposite of *severitas*. A parent, a creditor or a magistrate show indulgence when they mitigate or remit a fine or punishment. That is all. In the Catholic Church an *indulgence* is not the pardon of sin, but the remission or mitigation of ecclesiastical penalties. It is never exercised, save toward the penitent whose sin has been forgiven. *Indulgences* came up in the early church, when persons had to be dealt with who had renounced the Christian religion and then asked for reinstatement in the church. Among the first *indulgences* in the Christian church is St. Paul's (ii Cor. ii, 6-11) toward the sinner at Corinth (i Cor. v). Such kindness toward a repenting sinner was called *philanthropy*, a term used repeatedly in the New Testament and also at the council at Ancyra (the modern *Angora* in Asia Minor), A. D. 314, where bishops were authorized to mitigate the length of an offender's penitence, this act being called

*philanthroping*. The school-men tried to find a working theory for such clemency, by assuming that the church could administer the treasure of good works accumulated by the saints and by the founder of the Christian religion. Christ, so they taught, had done more than to satisfy for all sins of mankind, and the excess of his work could be applied to the benefit of penitent sinners. This theory is offered by Albertus Magnus and St. Thomas Aquinas. The Protestant Church rejected this theory, but retained the exercise of *indulgences*, precisely as parents, teachers, employers, creditors, judges, and heads of government practice indulgence, either by mitigating a sentence or by its entire remission. The Catholic Church, on the other hand, affirmed at the Council of Trent (sess. xxv, cha. 21, se. 538) that it had the right to grant indulgences, that they are "most salutary," that they are to be retained, and that those are anathema who affirm them to be useless. The people at large have frequently misunderstood the nature of indulgences, also in the Catholic Church; and many Catholic agents have frequently and scandalously abused the subject. The official doctrine of the modern Catholic Church is simply this, that it may exercise clemency toward the penitent whose sins are forgiven, and that the privilege of granting indulgences is vested in the Pope, not in the bishops, and still less in the priests.

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#### INDIANO-CANADIAN WORDS.

(Continued from vol. 1, p. 258.)

*Chouayen*, a political epithet, applied to those "Anti-Canadiens," who did not strive to develop French-Canadian national feeling, and who were firm supporters of the British régime. In the opening years of the second half of the 18th century the French cause in America seemed so imperilled that many French-Canadians chose rather to cast in their lot with the British and so escape the ruin which they felt to be inevitable. The unexpected victory, however, which the French gained at Fort *Chouayen* (Oswego) spoiled much of their planning and caused the British no

little trouble. From that time forward the term *Chouayen* was applied to those who played their country false and deserted the national cause. From the battle-field and the camp the epithet passed into the arena of politics (see *Sulte Mélanges*, pp. 335-340.) "*Le Canadien*" of January 17, 1809, says that, "*Chouayen* is now the ordinary appellation of the partisans of the government," and gives the history of the introduction of the term into politics, which, in brief, is as follows: "The Lower Town of Quebec, which comprises the Faubourg St. Roch, makes a continual war against the *Chouayens*, and this is how it came about: To a ward of the Faubourg St. Jean, where there were many "*filles publiques*," the name of Fort *Chouayen* was applied. During the last election in the Upper Town this appellation was extended to the whole Faubourg, and all the electors, who were for M. Denechaud, Grand Master of the Free Masons, were termed '*Chouayens*,' or '*Gens du Fort Chouayen*.' The term is not now applied to the Faubourg St. Jean, and, if what was said at the time be true, there were no '*Chouayens*' in the Faubourg except M. Denechaud and the '*filles du Fort, qui sont toujours du Parti*.'" "*Le Canadien*" says: "M. De Bonne, qui n'ai jamais demeuré dans le faubourg Saint Jean est un *Chouayen* dans la signification actuelle, c'est le grand *Chouayen* canadien, c'est le premier Canadien du parti du gouvernement" (the great "anti-canadien *Mugwump*, so to speak). The *Chouayens* were in sympathy with the anti-French policy of the Quebec *Mercury*, but soon finding a close connection with that journal ill suited to the propagation of their doctrines, they founded "*Le Courrier de Québec*," under the editorship of M. De Bonne. The term *Chouayen* continued to be used many years, and, during the rebellion of 1837, was applied to those who remained loyal to the government. (See Globensky, *La Rébellion de 1837, à Saint Eustache*, pp. 77-133). The word has now become obsolete. See, also, *Le Foyer Canadien*, 1865, pp. 14, 17, 39. Its origin is to be found in the old name of Fort Oswego, which in the "Documents



Relating to the Colonial History of the State of New York" is given the forms Chouagen, Choueguen, Ochoueguen, Oswego, Sowego. Morgan (League of the Iroquois, 1854, p. 471) derives this from the Onondaga (an Iroquois dialect) *Swageh*, meaning "flowing out."

*Dorie*, a boat. "Soixantê-dix *dories* et barges pour la pêche à la morue (M. L'Abbé Casgrain, Un Pèlerinage au pays d'Évangeline, 1887, p. 399.)" In a note at the foot of the page *dories* is defined as *canots*. The word is in use among the Acadian fishermen of the Bay of Fundy and the Nova Scotian shore. The word has come thither from the West Indies (there is a large export of fish, etc., to the Antilles) through the intermediation of English. Bartlett (Dict. of Americanisms, 1877) has "*Dory*; a kind of boat for fishermen." Simmonds, (Dict. of Trade Products, etc., 1885) says, "*dorey*, the colonial name in the Gulf of Mexico and the West Indies for a canoe hollowed out of a log of wood." I am not quite certain whether "*dory*" is an Indian word, but the probabilities favor such origin. A. J. Cotheal, in his "Vocabulary of the Musquito Indian Language of Central America" (Trans. Amer. Ethnol. Soc. II, 1848, p. 258) gives, "*dorey*—*dorey*, boat-shaped canoe."

*Ésurgni*, wampum. "On entend cliquer partout comme armure les colliers d'*ésurgni*" (Chauveau, S. C., 1861, 296).

"Cartier appelle ces coquillages *esurgni*; chez les sauvages de la nouvelle Angleterre ils étaient connout sous le nom de *wampum* (Ferland, Hist. du Canada I, 1861, p. 30). Lescarbot (Hist., 365) has, 'colliers d'*esurgni*.' The word is now obsolete; its place has been taken by *wampum* (q. v.), which has been adopted from English. The word, which is found in Cartier's "Brief Recit.," 1545, p. 44, Edit. Avezac-Tross, "Lors chascune decelles donna audiet cappitaine vng collier *desurgny* (d'*esurgny*)," is from some Iroquois dialect.

A. F. CHAMBERLAIN.

[To be Continued.]

## OLD TRUST IS DEAD.

The familiar sign, "Old Trust is dead, Bad pay killed him," is a relic of antiquity. In Cryat's "Crudities hastily gobbled up in five moneths travells in France, Savoy, Italy, Rhetia, commonly called the Grison's country, Helvetia alias Switzerland, some parts of High Germany and the Netherlands," a 4to printed at London in 1611, is the following passage:—"At the south side of the higher court of mine inn, which is hard by the hall (for there are two or three courts in that inne), there is written this pretty French poeside: On ne loge céans à credit; *car il est mort, les mauvais payeurs l'ont tue.*' The English is this: Here is no lodging upon credits; for credit is dead, ill payers have killed him." A common inscription in front of Neapolitan wine and macaroni houses is "Domani si fa credenza, ma oggi no," or "To-morrow we give credit, but not to-day."

## HOW TO PRONOUNCE PARNELL.

As Mr. Parnell's name is now on every one's lips, and will be for many a long day, it might be interesting to our readers to know how his name is pronounced. Almost every one pronounces his name as if the accent were on the last syllable. This is incorrect, as will be seen from the following verses on his distinguished ancestor, Dr. Thomas Parnell, the poet. Swift makes Lord Oxford say:—

"Have you nothing new to-day,  
From Pope, from Parnell, or from Gay?"

And Goldsmith begins his epitaph:

"This tomb inscrib'd to gentle Parnell's  
name,  
May speak our gratitude, but not his fame."

And Mitford, in his Dedictory Epistle to the Rev. Alexander Dyce, writes:

"My heart reflects the melancholy line,  
And more than half of Parnell's grief is  
mine."

"Pause o'er the page which friendship gives  
to fame,  
And mark the verse inscribed with Parnell's  
name."

"Secure to find (so close our fates agree)  
The friend, and such as *Parnell* found in thee."

"Secure of fame, thy future path I see,  
And mark another *Parnell* rise in thee."

Pope, in his letter to Lord Oxford, says:

"Recall those nights that clos'd thy toilsome days,  
Still hear thy *Parnell* in his living lays."

And Dr. Arbuthnot, in the *Dragon's* verses, writes:

"He that comes not to rule, will be sure to obey,  
When summoned by Arbuthnot, Pope, *Parnell*, and Gay."

It is to be hoped that after such metrical examples of the Irish leader's name, it will be properly pronounced by all those who shall have occasion to speak of him or indite verses or doggerels for or against him.—*Pall Mall Gazette*.

### Queries.

320. In a recent article upon "The Armada Thanksgiving" in "Sunday at Home," it is mentioned that during the triumphal procession there was given to Queen Elizabeth "A jewel containing a crapon or toade-stone." This, of course, was not the variety of trap-rock defined under "toad-stone," in Webster's Unabridged, but the "bufonite" mentioned in the note under the word toad in that dictionary. I have penciled this annotation, but have forgotten where the information was found:

"It is also called *Batrachite*. Several rings are in existence in which the 'Krotenstein' is set as a talisman against venom."

Can you give us any more information about this fossil and its connected superstition, and also about the various superstitions connected with the toad itself?

M. C. L.

The Toad-stone or bufonite was supposed to be taken out of a toad's head, and to change color when the wearer was poisoned.

Science has demonstrated that the bu-

fonite sold by quacks is made of the tooth of a fossil fish.

In Hungary it is said that the toad swallows the dew in the dry season, and it is believed, also, that the frog vomits forth a precious stone in the spring. Popular German stories regard the *Schildkröte* (toad with the shield) as sacred, on account of the pearl supposed to be contained in its head. The "precious jewel" in the toad's head was an article of general belief in Shakespeare's time.

"Sweet are the uses of adversity,  
Which, like the toad, ugly and venomous,  
Wears yet a precious jewel in its head."

This jewel was supposed to be of potent effect in medicine, which in the mediæval period dealt in all kinds of uncanny reptiles. In the Londesborough collection is a silver ring of the 15th century in which a toad-stone is set.

Fenton (1569) says: "There is to be found in the heads of old and great toads a stone they call borax or steton, which, being used as rings, give forewarning against venom." Lupton says: "A toad-stone, called *crepandia*, touching any part envenomed by the bite of a rat, wasp, spider or other venomous beast, ceases the pain and swelling thereof."

The existence of the jewel in the toad's head is probably suggested by the very brilliant eye of the reptile. In classical times the toad was supposed to partake of the power of the fabulous basilisk, and be able to fascinate by a glance of the eye.

The venom of the toad is a popular fallacy. Pope likens Lord Hervey to a toad:

"Who at the ear of Eve, familiar toad,  
Half-froth, half-venom, spits itself abroad."

The poor toad has always been slandered by the poets. It has no venom. There is, indeed, an acrid secretion in the follicles of the skin of the neck, and partly over the whole body, which exudes, and even spirts out, on pressure, and is offensive, but not poisonous, as has been proved by injecting it into the circulation of animals.



In the middle ages popular medicine believed that the humour which the toad ejects, when provoked, was fatal, and that the toad not only poisoned men, but even all the plants over which it passed. However it recommended the wearing of dried toads under the armpits as amulets against plague and poison.

In the stories and legends of many nations princes and beautiful maidens are made to assume, by witchcraft, the form of a toad, and regain their proper shape through the power of human love. Inasmuch as the toad is a form proper to the demon it is feared and hunted; but as it is also considered a diabolical form imposed upon a divine or princely being, it is respected and venerated as a sacred animal. In Tuscany it is considered a sacrifice by peasants to kill a toad. Guiseppe Pitrè writes of the superstitions concerning the toad in Sicily: "The toad brings fortune; he who is not fortunate must provide himself with a toad and feed it, in his house, upon bread and wine, a consecrated nourishment, inasmuch as it is alleged toads are either 'lords' or 'women from without,' or 'uncomprehended genii' or 'powerful fairies,' who have fallen under some malediction. Hence they are not killed, nor even molested, lest when offended they should come at night to spit water upon the offender's eyes, which never heal, not even if he recommend himself to the regard of Santa Lucia." Superstitions akin to these are popular in Germany and other European countries.

321. Who was the Marshal Kite I hear spoken of by Germans as distinguished in German history? Was Kite his real name?

OSCAR R. THOMAS.

The real name of this marshal was Keith (pronounced Keeth). "Kite" is simply the German pronunciation of the name.

The Keith family is one of the oldest and was once one of the most powerful in Scotland, its head bearing the title of Earl Marischal, from his being hereditary Chief Marischal of Scotland, the office of highest rank in the Kingdom. Its honors and

estates were confiscated by the family taking the Jacobite side in the rebellion of 1715-16. The Earl, with his younger brother, James Edward Keith, fled abroad, and by their talents rose to positions historically more distinguished than those their youthful zeal had sacrificed. James Edward became a field marshal in the service of Frederick the Great of Prussia, and his figure, under the title of Marshal Keith ("Kite") appears among those of the eight generals who surround Ranch's magnificent equestrian statue of Frederick in Berlin. He was killed at the battle of Hochkirchen, October 14, 1748.

The family titles and estates have been, in part at least, restored, the present head of the house being the Earl of Kintore, Lord Lieutenant of the County of Aberdeen.

322. In your issue for August 18, J. M. S. inquires "why, on pines being cut down, they are followed by scrub oaks." This and the converse query have been answered very fully and characteristically by Thoreau in a lecture originally delivered before an audience of farmers, and afterward published with other "essays." I do not recall the title, can you?

W. H. B

[The lecture is to be found in "Excursions" published by Houghton, Mifflin & Co., and is entitled "The Succession of Forest Trees."]

323. Who was Cornelius O'Dowd?

W. PATRICK.

Cornelius O'Dowd was a pseudonym adopted by Charles Lever in a series of papers "Upon Men, Women and Things in General" contributed originally to *Blackwood's Magazine*. The name seems to have been suggested by "The Tour of Cornelius O'Dowd," a humorous sketch contributed to the *Hibernian Journal*; or, *Chronicle of Liberty*, published at Dublin in December, 1776. No reference is made by Lever to this old production; but the coincidence can hardly have been accidental, especially as in a letter to James Macglashan, Lever thanks him for a file

of old Dublin newspapers printed about the year 1776, and sent to Spezzia in 1866, where Lever then lived.

324. Is the phrase, "To be shut of" a person or thing, meaning to be rid of him or it, an Americanism? A. S. K.

The phrase is a familiar one in the United States, but like many other so-called Americanisms, is a survival of a common old English form which was anciently in respectable literary use. Thus Massinger, in "The Unnatural Combat," (1639) Act III, Scene 1, says:

"We are shut of him:  
He will be seen no more here."

Bunyan, who was naturally fond of racy and proverbial expressions, uses it in the "Holy War." Many years earlier Thomas Nashe employs the phrase in his satirical pamphlet, "Have with you to Saffron Walden," where, in the "Address to the Reader," referring to his unfortunate antagonist, the pedantic Gabriel Harvey, he writes: "I have him haunt me up and downe to be my prentise to learne to endite, and doo what I can, I shall not be shut of him."

But the phrase is now banished from literature, and only lingers as a provincialism in the northern counties of England, and among the low order of Londoners.

325. I should be very glad if you could give me the whole of the poetical enigma,

"'Twas in heaven pronounced,  
And 'twas whispered in hell."

I have always believed it commenced

"It was whispered in heaven  
And muttered in hell."

and that Byron was the author; but I have been lately informed that I am wrong, and that Catharine M. Fanshawe was the authoress.

The answer is the letter "H," I believe. Is it in print? And if so, where can it be found? E. H. McJ.

This enigma has been often falsely attributed to Byron. E. H. McJ. is rightly

informed that Miss Fanshawe was the author. The answer is the letter "H," and here is the enigma entire:

"'Twas in heaven pronounced, and 'twas muttered  
in hell,  
And echo caught lightly the sound as it fell;  
On the confines of earth 'twas permitted to rest,  
And the depths of the ocean its presence confessed;  
'Twas seen in the lightning, and heard in the  
thunder,  
'Twill be found in the spheres when riven asunder;  
'Twas given to man with his earliest breath,  
Assists at its birth and attends him in death,  
Presides o'er his happiness, honor and health,  
Is the prop of his house, and the end of his wealth;  
It begins every hope, every wish it must bound,  
And though unassuming, with monarchs is  
crowned;  
In the heaps of the miser 'tis hoarded with care,  
But is sure to be lost in his prodigal heir.  
Without it the soldier and sailor may roam,  
But woe to the wretch who expels it from home.  
In the whispers of conscience its voice will be  
found,  
Nor e'er in the whirlwind of passion be found.  
It softens the heart, and, though deaf to the ear,  
It will make it acutely and instantly hear;  
But in shade let it rest, like a delicate flower,  
O, breathe on it softly, it dies in an hour."

These verses may be found in Bryant's, Sargent's, Coates', in fact in almost any general collection of poetry, though the first line is often misquoted.

326. Who was the author of the lines inscribed under Guido Reni's famous picture of Aurora? And why are the hours spoken of as seven?

"Quadrijugis invectus equis Solaureus exit;  
Cui septem variis circumstant vestibibus Horae,  
Lucifer antevolat. Rapidifuge Lampada Solis  
Aurora umbrarum victrix ne victa recedas."

A. C. G.

The author of these beautiful lines is unknown. They have been wrongly ascribed to Ovid. The number of the Horae are variously stated. Hesiod makes them three in number, and makes them the daughters of Zeus and Themis. Later poets represent them as children of the year, and their number is generally twelve; but according to some they are seven, and to others ten in number.

327. Who was "the inspired prophetess who dwelt beneath the palm tree be-



tween Ramah and Bethel," to whom Bridgenorth alludes in the 14th chapter of "Peveril of the Peak"? A. C. G.

"The inspired prophetess" was Deborah. She lived beneath the palm tree of Deborah, between Ramah and Bethel, in Mt. Ephraim. She was probably a woman of Ephraim, though some suppose her to have belonged to Issachar. All that we know of her is to be found in Judges, iv, 5. She is several times mentioned by Josephus. She saved her country from the yoke of Sisera, the Canaanitish king. She summoned Barak to strike against the oppressor, and prophesied victory; he collected an army, but when his men saw the dense iron chariots of the enemy "they were so frightened," says Josephus, "that they wished to march off at once, had not Deborah detained them and commanded them to fight the enemy that very day." The battle was fought and Deborah's prophecy was fulfilled. The Canaanites were completely routed, and their king fled, but was killed while asleep in the tent of Jael. In Judges, chap. v, Deborah sings a splendid pœn over this victory.

328. What is the origin of the term "Dago," meaning almost any kind of an outlander? B. K. B.

See Vol. I, p. 31, for answer.

329. What is the origin of the word "boss," meaning "master" or "manager"? A. C. G.

Boss is from Dutch *baas*, master, and is one of that class of words that entered our language through the early Dutch settlers of New Amsterdam. Boodle, as we showed some weeks ago, is another word from the same source.

330. Can you tell me the origin of the phrase "He who runs may read."

A. W. STOLDS.

The phrase is to be found in the Old Testament. The *Andover Review* for August last commented upon this phrase as follows:

"Who has not heard, nay, who has not again and again employed the hackneyed

quotation, 'He who runs may read?' It is not only constantly used in common conversation, but is also a favorite commonplace of poets, prose writers, and public speakers. And who has ever seen or heard the words used in any other sense but this—'that the writing is so legible that a man can read it as he runs.' But assuredly the Hebrew prophet from whom the quotation is taken neither said nor thought of saying anything of the kind. Habakkuk is foretelling the vengeance which the Chaldeans would inflict upon the land because of its ungodliness, and writes (chap. ii, 2): 'And the Lord answered me and said, Write the vision and make it plain upon tables that he may run that readeth it.' Obviously the prophet is to write so plainly that any one who reads it may understand it and run away and escape from the coming vengeance. It is not that he may run and read, but that he may read and run."

331. Will you tell me why Illinois is called the "Sucker State." J. W. R.

An old number of the *Providence Journal* gives the following explanation of the nickname:

"The Western prairies are, in many places, full of holes made by the crawfish, which descends to the water beneath. In early times, when travellers wended their weary way over these immense plains, they very frequently provided themselves with a long, hollow reed, and when thirsty thrust it into these natural Artesian wells, and thus easily supplied their longings. The crawfish well generally contains pure water, and the manner in which the traveller drew forth the refreshing element gave him the name of Sucker."

Illinois is also called the "Prairie State." The reason of which is obvious.

### Referred to Correspondents.

332. What is the origin of the term "Sheeny" or "Shinny," signifying a Jew? I believe most people pronounce it "Shinny." Thackeray says "Sheeny and Moses." B. K. B.

333. Who was "the daughter of the Horse Leech?"

A. C. G.

334. Who was "the ruler of the Adriatic," who, Landor makes King Henry IV. say, in his "Imaginary Conversations," "never was infant nor stripling whom God took by the right hand and taught to walk by himself the first hour?"

A. C. G.

335. A friend desires me to inquire of you as to the remaining part of the lines which begin thus—

"Parsons' sons and deacons' daughters"?

I presume the remainder of the distich contains the usual fling at these much abused descendants of righteous men, but I have never heard it complete.

ALEX. S. GIBSON.

336. Gwynn ap Nudd, Lord of Unknown, figures in a very suggestive Celtic legend reported in the same book. The saint who was summoned to his court approached a fairyland indeed, but a sprinkling of holy water washed away the illusion and there remained only the bushes and bare rocks of the hillside. There seems to have been nothing real about the magic of the unknown. I should like to know more of this potentate?

W. H. BABCOCK.

### Communications.

SURNAMES (Vol. 1, p. 253).—In your article on surnames you indicate place of birth or residence as a common source of surnames. The following fact illustrates this. There are few names more common in the county of Elgin, Scotland, and adjoining shires than that of Winchester. I long wondered why a name so exclusively English should be so prevalent in the North of Scotland. At length I fell on the explanation. The town of Elgin possesses the ruins of one of the most magnificent abbeys in Britain. In reading an account of the abbey I found it was built in the thirteenth century, immediately on the finishing of Win-

chester Cathedral. Skilled workmen were then rare in the North of Scotland, so the craftsmen set free at Winchester were transported north, where they became distinguished as Tom, Jack, Will, etc., of Winchester. The surname was thus established and disseminated from Elgin as a centre. It is interesting to note that these workmen were all, or nearly all Italians, and the Italian features are still recognizable among their descendants.

J. H.

### A NEW ALLITERATIVE POEM.

The following example of alliterative poetry, clipped from a Toronto paper, may interest your readers. It may be compared with the better known poem quoted in Chambers' Encyclopædia under "Alliteration." It both cases it will be observed that the initial letters of the lines are those of the alphabet in proper order, forming, as it were, a sort of acrostic.

A. F. CHAMBERLAIN.

#### BRISEIS.

Achilles angered, anxious and aggrieved,  
Beheld Briseis, beautiful but bereaved,  
Conducted captive, cautiously conveyed,  
Dreading departure, desolate, dismayed,  
Escorting envoys earnestly entreat  
From frightened fair forbearance, free from fret;  
Giving glad gratulations gaily given,  
How, heralding her happiness, high Heaven  
Immutably involves in its intent  
Joys, jocund, juvenescent joys, Jove-sent,  
King's knabbing knights, kidnapping klepted kid.  
Love-lorn, lamenting, lady, lingering, lead,  
Meeting Mycenæ's monarch (*b*) mournfully  
Near nodding navies numerously nigh.  
"O, opulent, o'erruler, owned, obeyed,  
Propitious prove," Pelides (*c*) princess prayed.  
"Quench quarrelings, quit quaking quarry's quest,  
Receive rich ransom, ravishment resist."  
Supremely selfish, stubborn sovereign (*d*) sought  
To tyrannize that timid trembler's thought;  
Until Ulysses, undismayed, uncowed,  
Vindictive vengeance vehemently vowed.  
Whereat worn warrior (*e*), wild with wonderment,  
'Xhibiting 'Xtremity's 'Xtent,  
Yields yearningly ye yokemate youthful yet,  
Zeus- (*f*)-fearing, Zeus-obeying, Zeus-beset,  
Again Achilles, armed against attack,  
Beheld Briseis blushing brought back;

(*a*) The Heralds Eurybates and Tal-  
thybius. (*b*) Agamemnon. (*c*) Achilles.  
(*d*) Jupiter. JOSEPH W. WINANS.



NAMES (Vol. I, p. 211).—Some instances of corruption of proper names in Canada may be of interest. From "Le Foyer Canadien" (1866, p. 136) I take these: Somerset became Sainte Mousette; Stamford was turned into Sainte-Folle; Metcalfe street became Rue Métal; and M. Fitzpatrick was metamorphosed into M. Félix Patry. This, of course, took place in the speech of the vulgar. In geographical nomenclature Griffon represents Gris Fond, and Malbaie is a transformation of Baie des Molues.

A. F. CHAMBERLAIN.

HIS NAME IS DENNIS (Vol. I, p. 202).—The following example of the use of this expression may help some future investigator: "But if the parachute collapsed, what then?" "Then your name is Dennis. All you have got to do is to trust to luck" (Toronto *Globe*, Sept. 14, 1888, p. 5, col. 2).

A. F. CHAMBERLAIN.

"WE LIVE IN OUR MOMENTS, ETC." (Vol. I, p. 129).

These lines were written by Archbishop Trench.

H. A. FRINK.

"I ACKNOWLEDGE THE CORN" (Vol. I, p. 263).—I have found the following concerning this saying:

In 1828 Mr. Stewart, a member of Congress, said in a speech that Ohio, Kentucky and Indiana sent their hay-stacks, corn-fields and fodder to New York and Philadelphia for sale. Mr. Wycliff, of Kentucky, called him to order, declaring that those stated did not send hay-stacks, corn-fields and fodder to New York and Philadelphia for sale. "Well, what do you send?" asked Mr. Stewart. "Why horses, mules, cattle and hogs." "Well, what makes your horses, mules, cattle and hogs? You feed \$100 worth of hay to a horse. You just animate and get upon the top of your hay-stack and ride off to market. How is it with your cattle? You make one of them carry \$50 worth of hay to the Eastern market. How much corn does it take at \$0.33 a bushel to fatten a hog?" "Why thirty bushels." "Then

you put thirty bushels into the shape of a hog and make it walk to the Eastern market." Then Mr. Wycliff jumped up and said: "Mr. Speaker, I acknowledge the corn."

L. B. W.

FIRST FEMALE HIGH SCHOOL (Vol. I, p. 279).—The first Female High School was started in Baltimore.

ALBERT S. SOUTHWICK.

ACADIA (Vol. I, p. 251).—In the commission of De Monts (1603) this word is spelt "la *Cadie*." Jean de Laet has "*Cadie* ou *Acadie*." In the charters of Henri IV we find "*la Cadie*." Lescarbot has "*la Cadie*" and "*l'Acadie*." Champlain spelt it *Arcadia*. *Accadia* is another variant, and there are probably more. From a mistaken idea regarding the "*Arcadia*" of Champlain, some have supposed the word to be derived from *Arcadia* in Greece. The word is certainly of native American origin, being derived from some Micmac or Souriquois dialect. The modern place-names *Tracadie*, river and village in Gloucester county, New Brunswick; *Tracadie*, harbor in Queen's county-Prince Edward Island; *Schuben-acadie*, river and town in Colchester county, Nova Scotia, bear out this supposition. (See "*Oeuvres de Champlain*," Edition d'Avezac, 1863, Tome II, p. 51). The exact meaning of *cadie* or *acadie* has not yet been satisfactorily determined. It may have meant place, as some have conjectured.

A. F. CHAMBERLAIN.

GORE (Vol. I, p. 262).—This word has no connection with the German *Gau*. The original idea conveyed by the word was that of a triangular portion of land. It is frequently used in this way in township names. We have several "Gores" in the Province of Ontario. It represents the Anglo-Saxon *gára*, a projecting or angular point of land, cognate with A. S. *gár*, a spear, as is the Icelandic *geiri*, triangular bit of land, with Icelandic *geirr*, spear. With modern German *Ger*, spear, is cognate O. H. G. *kero*, M. H. G. *gere*, a promontory. The origin of the word in

the sense of district is from the idea of a triangular piece of land. *Gore*, in the sense of a triangular piece of cloth let into a garment, is the same word. The etymology of the German *Gau* is not yet settled, but it is in all probability radically distinct from the etymon of *gore*. See Skeat, under *Gore*, and Kluge, under *Gau*.

A. F. CHAMBERLAIN.

GOOD WINE NEEDS NO BUSH (Vol. I, pp. 195, 240, 260).—Hawthorne, in his "Italian Note Book," says: "Once or twice I saw a bush stuck up before the door of what seemed to be a wine-shop. If so, it is the ancient custom so long disused in England, and alluded to in the proverb: 'Good wine needs no bush.'" (P. 283.)

S. M. FOX.

CONSISTENCY THOU ART A JEWEL (Vol. I, p. 214).—Dr. R. Shelton Mackenzie says this occurs "In a satirical poem by Thomas Moore. It is not to be found in the English or American edition of his poetry, but is in the Paris edition, published by Galigani. The opening lines are,

"Consistency! thou art a jewel"  
Was lately said by Sir John Sewell.

This Sewell was Judge of the Ecclesiastical Court in London, about 1836. C. H. W.

"AS OTHER MEN HAVE CREEDS," ETC. (Vol. 1, p. 165).—No one has yet replied to the paragraph, so I will say that I believe Theodore Tilton wrote the poem. It is called "Credo." It was a waif in my scrap-book, until some one very careful in assertion, credited it to Mr. Tilton. I say this because there is no copy of this author's poems where I can readily get it to substantiate my friend's remark, but I think the poem is in one of Mr. Tilton's collection of verses, printed within the last ten years.

C. L. FERNALD.

(The poem is called "A Layman's Confession of Faith" not "Credo," and is to be found in "The Sexton's Tale and other Poems," by Theodore Tilton, New York, Sheldon & Co., 1867).

GIVE 'EM JESSY (Vol. I, pp. 225, 244, 263).—I see by "Notes and Queries" of September 8 that Charles Eliot Norton derives the phrase "Give 'em Jessy" from a party war-cry of the campaign of 1856. I remember the fact of this phrase being used in such a manner at that time. It was, however, an adaptation of an old saying suggested by Mrs. Fremont's name. Otherwise the expression had no point. It was an expression in common use, at least in Central New York, long before that time. I cannot throw any light upon the origin of the phrase. S. M. FOX.

ENROUGHY—DARBY (Vol. I., p. 227).—The Virginia name spelled *Enroughy* is called *Darby*. I send an explanation from a Richmond Virginia paper.

N. B. WEBSTER.

"As this double name has for many years been the subject of discussion and many theories have arisen in regard to its use, a reporter to-day talked with one of the family, a very respectable gentleman, living not far from this city, and obtained from him what he considered the true solution of the reasons for it. He says, in substance, that the first Enroughy who emigrated to this country was named Darby Enroughy, the surname being one long used in the family. He settled at or near what is now known as "Darbytown," and his neighbors called him "Darby," for short. This finally became so universal that it attached to him as his real name, and many supposed that he had no other. None of the family, however, ever used it in writing, but always answered it when spoken to. It is a separate and distinct name from the family of Darby proper, there being no connection whatever between the two."

THE SENSE OF PRE-EXISTENCE (Vol. I, pp. 25, 37, 71, 239).—Can we not reconcile our conflicting ideas on this subject by considering the matter as follows: The spirit, which constitutes the individuality of each man (as distinct from his personality) is a vibration from God, which pulsed through all time as a unit of consciousness possessed of all the knowledge



of God himself, and ensheathed again and again in successive reincarnations in different personalities, as a vital germ within the higher soul, which influences each personal consciousness more or less, as may be determined by the environment of the man.

If this is true, then, the spirit must possess a memory of each and every personality it has inhabited in each reincarnation, and thus we can account for the stray flashes of scenes and events of which in our present life we have had no knowledge.

Would it not be wise to raise our consciousness from the plane of instinctive intelligence to the light and harmony of infinite perception? E. D. MACP.

I DON'T CARE A FIG, AND A FIG FOR YOU (Vol. 1, pp. 140, 180, 227).—Leigh Hunt, *Italian Poets*; article, "The Italian Pilgrim's Progress," page 70; translates the latter half of the second and first half of the third line of Canto XXV *Inferno* as follows:

"Take it, God — a fig for thee!

However, the translation of Rev. Henry Francis Cary makes it read:

"Take them, God! I level them at thee."

I send this as showing the early use of the expression; *if* Leigh Hunt's translation of the lines is the more reliable of the two.

C. L. PULLEN.

The lines in the original are:

"Al fine delle sue parole li ladro  
Le mani alzò con ambedue le fiche,  
Grinando; Togli Dio, ch'a te le squadro."

Literally, "At the conclusion of his words, the thief raised up his hands with both the figs, shouting: 'Take them, God, for at thee I aim them.'" The fig in this case is a derisive gesture made by inserting the thumb between the fore and middle fingers. The Pistoians, the thief's townsmen, built a tower on the rock of Carmignano; and at the top of it were two arms

of marble with hands that made the figs at Florence. This gesture very probably may have been equivalent to the expression a fig for thee. Can anyone throw further light upon this subject?

THE ETYMOLOGY OF THE WORD "ACADIA."—The following paragraph, which appeared in the *Montreal Family Herald* for February 29, may be worth preserving in N. & Q.:—

"Acadia has been written in different ways—*La Cadie, La Cady, Accadie, Acadia, Arcadie, Arcadia, and Quoddy*. The etymology of the word is not very certain. It is certainly not from the Greek 'Arcadia,' a part of Peloponnesus in Hellas, which for a long time was used to designate an imaginary pastoral country. Benjamin Sulte, our distinguished Canadian archæologist, and Senator Poirier believe it is of Scandinavian origin. Beaumont Small, in his 'Chronicles of Canada,' says: 'The aboriginal Micmacs of Nova Scotia, being of a practical turn of mind, were in the habit of bestowing on places the names of the useful articles found in them, and affixed to such words the term *a-ca-die*, denoting abundance of the particular objects to which the names referred. The early French settlers supposed this common termination to be the name of the country.' Dawson is of the same opinion. Parkman adopts an entirely different etymology. At p. 220 of his 'Pioneers of France in the New World' he says in a note: 'This name is not found in any earlier public document; it was afterward restricted to the Peninsula of Nova Scotia, but the dispute concerning the limits of Acadia was a proximate cause of the war of 1755. This word is said to be derived from the Indian word *aquoddi-auke*, or *aquoddie*, meaning a fish called a 'pollock.' The Bay of Passamaquoddy, 'great pollock water,' derives its name from the same origin.' He also cites Potter in the *Historical Magazine*; F. Kidder, in 'Eastern Maine and Nova Scotia in the Revolution,' and *Blackwood's Magazine* (vol. xlviii, p. 332). However this may be, it is certainly an indigenous

word, as it is found many times in the composite names Tracadie, Shubencadie, Chicabenadie, Benacadie, Shunacadie, &c."

"ROBERT F. GARDINER."

"Glasgow."

—English *Notes and Queries*.

"CHARIVARI" AND "SHIVAREE" (Vol. 1, pp. 8, 263).—The paper on "Shivaree" stirred my interest anew in a matter of which I knew nothing until some six years since, when I went to one of the noted "on-the-Hudson" towns, where I was two years in a neighborhood as far removed from the classes described in the above mentioned papers, as one well could be.

The town itself is a noted one for its high civilization, both native and acquired; but it was there I first realized what was meant by "Charivari," "Shivaree" or "*Skimelton*," as the performance was designated in that locality. There is no need to repeat the description, so well given twice over, in *AMERICAN NOTES AND QUERIES* of the doings referred to, but the people concerned were not distinctively of the lower, or even middle classes. No newly married couple were exempt from the vulgar ceremony, even visitors to the wealthiest, most refined houses, who savored to the "hangers on" of the railroad station of the "bridal tour," must give the customary tribute to the assembled crowd at their door; and in that crowd were representatives from all our American social strata.

In New England, where I have been about extensively, I never saw anything of the sort, though it may have existed. Short stays, here and there, in the Western States, and in Pennsylvania, never happened to develop anything of the custom. Ten years' residence in a New Jersey fashionable suburb, left me unacquainted with it, until I went up the Hudson. I came from that locality to within two miles of the mentioned Jersey suburb, and here I find the occurrence within a few doors of my own, twice within three months, and designated "*Skimelton*," (probably a variation of "*Skimmington*.")

Our locality is a good one, even if not highly aristocratic. It is a pretty suburb, and is built up in excellent shape by well-to-do families. So my own observation has been to the effect of realizing that the dreadful custom is not confined to the "dreadful" classes of society; and that it is prevalent in one locality, while scarcely noticed in others within a few miles distance. In the Hudson river town, I mention, a young lady belonging to one of the oldest resident families, of refinement and means, was married quietly. Her mother was a widow, and there were five young daughters, and one might suppose common decency would prevent any demonstration at their door. The "*lower*" class *did* abstain from annoying them, but the "*gentlemen*" of their own status appeared in good force, and one of the prominent men of that place, who was calling at my residence the evening of the occurrence, said "the boys were at my stables for the bells this afternoon." This same man who would not refuse his bells to the party, told us (he was a bachelor) "I never would subject a wife of mine to such rude vulgarity." Two years ago he was married to a lovely Brooklyn lady, so I saw by the papers; and I suppose he was serenaded like all others.

I never have inquired into the prevalence of this custom although in the midst of its observance, but I would like very much to know the extent of its domain, both in America and other countries.

C. L. FERNALD.

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## OUR \$1000 PRIZE QUESTIONS.

### TWENTY-FOURTH INSTALMENT.

145. Whence the expression "It's a far cry to Loch awe"?
146. What is the origin of Tarring and Feathering as a punishment?
146. Whence the expression "Familiarity breeds contempt"?
147. What is the origin of the umbrella?
148. Whence the expression "To set the river on fire"?



### OUR ONE THOUSAND DOLLAR PRIZE QUESTIONS.

This series of questions was commenced in our number for May 5th, and will be concluded in our number for October 13th, 1888. The total number of questions will be 150. Back numbers containing these questions are always on hand.

Competitors may send in their answers at any time before January 1st, when the competition will come to a close. The award of prizes will be made in our number for January 19th, 1889, when

#### ONE THOUSAND DOLLARS

will be distributed as follows:

For the best, fullest and completest answers, . . . .	\$500.00
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For the third-best, . . . .	125.00
For the fourth-best, . . . .	75.00
For the fifth-best, . . . .	50.00

Competitors will observe the following rules:

1. Write your answers on uniform sheets of paper, either letter, note or foolscap size as preferred.

2. Choose a pseudonymn, and sign *every answer* with your pseudonymn.

3. Send your real name in a sealed envelope, and endorse the pseudonymn on the back of the envelope.

4. In case you wish to have the manuscript of your answers, if unsuccessful, returned to you, state the fact on the first page of your manuscript. Enclose postage if the package is to be returned by mail.

5. Send in your answers on or before January 1st, 1889.

### SPECIAL PRIZE QUESTION.

THE AMERICAN NOTES AND QUERIES offers a prize of FIFTY DOLLARS to any reader or subscriber who will come nearest to a successful answer of the following questions:

1. Will Mr. Cleveland or Mr. Harrison carry New York State in the coming campaign?

2. And by what plurality?

The prize is offered for answers to *both questions*. Of course the competitors who guess what proves to be the wrong candidate for the first question will be ruled out of the competition altogether. The prize will be awarded to the competitor who guesses the right candidate and *comes nearest to his plurality*.

In the event of a tie the money will be divided among the successful guessers. But this contingency, improbable in itself, may be rendered practicably impossible if competitors will make their guesses in odd numbers instead of round numbers, that is, instead of 4000 or 5000, (for example) 4001 or 5101, etc, etc.

Answers to this question must be sent in on or before November 1, 1888.

## American Notes and Queries.

### Recent Press Notices.

#### *Evening Transcript, Boston.*

AMERICAN NOTES AND QUERIES.—This valuable weekly publication we are glad to know is far past the experimental stage. Its establishment was a happy thought, and we see no reason why it should not, under the present judicious management, attain the permanence and popularity of its famous London name-sake. Its scope is comprehensive, and covers every conceivable field in which the human mind may feel an interest, the purpose being to gather information of a curious character upon all sorts of subjects, to discuss and settle disputed points in literature, art, science, and history, to investigate the origin of popular customs, traditions, and sayings, to collect and examine the stories of remarkable occurrences, and to offer an opportunity for discussion upon these subjects.

#### *The Independent, New York.*

AMERICAN NOTES AND QUERIES continues all that such a useful and amusing little periodical should be, "only more so," as children say. The editors are evidently likely to make a perfect success of the paper; a glance at it commends it, right and left.

#### *Hartford Times.*

AMERICAN NOTES AND QUERIES is filled with just those dainty, appetizing article and replies to questions that people of literary taste like to revel in.

#### *Brooklyn Eagle.*

AMERICAN NOTES AND QUERIES is a neat weekly publication issued in Philadelphia, designed to fill a place similar to that occupied by the *London Notes and Queries* in England. The difference between the two publications consists in this, that the American publication seeks to furnish answers to questions without waiting for volunteer correspondents to do so. It possesses other features which are commendable. We think there is a field for a journal of this kind, and earnestly hope it may have deserved success.

#### *Washington Post.*

One of the most welcome arrivals at the sanctum is AMERICAN NOTES AND QUERIES, a weekly

visitor (the child of the enterprising Walsh Brothers, of Philadelphia), which always brings entertainment, information and good cheer. Although the little publication is only five months old, it has already disseminated a wealth of valuable information, quite disproportionate to its age.

#### *Washington Critic.*

AMERICAN NOTES AND QUERIES grows better and more entertaining week by week, presenting evidences of prosperity wiihal, such as a literary venture of this clever and original character most assuredly deserves.

#### *Nashville American.*

The interesting weekly magazine AMERICAN NOTES AND QUERIES is growing in favor and value with each succeeding number.

#### *Williamsport Gazette.*

That excellent publication AMERICAN NOTES AND QUERIES continues to grow in interest and value from week to week. Everything, almost, in literature, science and art, receives attention in its columns, and it will make a volume at the end of the year worth its weight in gold to the student of history.

#### *Troy Telegram.*

AMERICAN NOTES AND QUERIES should now be firmly established, for by all odds it is the best thing of its kind that has yet appeared on this side of the Atlantic. It is bright, fresh, interesting, and learned, and every number contains a lot of curious information that no person who would be well informed should not be familiar with.

#### *Toledo Blade.*

Few new enterprises deserve more encouragement than the little magazine, AMERICAN NOTES AND QUERIES. Queries of all kinds upon matters of literary and historical interest are invited and answered, making up pages full of interest. Mooted questions may also be discussed, and in that way it cannot fail, if the object continue to be well carried out, to be exceedingly valuable.

#### *Book Chat, New York.*

AMERICAN NOTES AND QUERIES grows more interesting with each number, and is in every regard equal, if not superior, to its great English namesake.



# American Notes and Queries.

Vol. I. No. 25. SATURDAY, OCTOBER 20, 1888.

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

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## Notes.

### TOASTS.

The modern toast is a survival of many ancient and mediæval drinking customs that have merged into each other. What evolutionists might style the protoplasmic germ may be found in the libations which the Greeks and Romans poured out to the gods. Sometimes the libations were poured out to Mother Earth, and it is curious that to this day the rustics in England and elsewhere, before quaffing from a full tankard, are accustomed to spill a small portion upon the ground. Sometimes the libations were poured out in honor of the Lares, or household gods. Wine was sprinkled on the floor or table before the entrance of the first course, failing which observance the guests could not expect digestion to wait on appetite, or health to accompany either. Our grace before meat is a survival of this practice.

"Health," or salutation to the gods, was performed in another fashion, at sacrifice. The officiating priest, before the victim was slain, poured a cupful of wine between its horns; but previous to doing this he saluted the deity, put the *patera* reverently to his lips, barely tasting the contents, and then handed the cup to his fellows, who went through a similar ceremony. The stirrup cup and loving cup familiar in England are obvious modifications of this custom.

In the cheerful days of the Roman em-

pire things came to such a pass that the host always drank the wine first, to show that no poison lurked within the cup, or that there was no danger to the guest while he drank. Precisely similar was the origin of "pledging" in England. King Edward the Martyr, it will be remembered, was stabbed while drinking a cup traitorously proffered him by his step-mother Elfrida. From that time, whenever a man drank, his neighbor pledged him; that is, undertook not to stab him nor allow him to be stabbed. It was long the custom at Queen's College, Oxford, when a Fellow drank, for a scholar who waited on him to place his two thumbs on the table. This was also an ancient German custom. So long as the drinker saw the two thumbs on the table he was quite sure that the hands they belonged to could not be lifted against him.

In Egypt drinking customs closely analogous to our own are known to have existed. The guests rose to challenge each other to drink, proposed healths and inflicted speeches on the ears of vexed listeners.

Among the Teutonic races the drinking of healths was a common practice from a remote antiquity. It is said that the custom was introduced into England by Rowena, daughter of Hengist. That Saxon ally of the British King Vortigern entertained at a banquet the monarch whom he intended first to make his son-in-law and then to destroy. After dinner Rowena approached Vortigern, holding aloft a capacious goblet. "Lord King, I drink your health," she cried in Saxon. Dazzled and delighted, but puzzled by words and gestures, Vortigern turned to the interpreter. The latter explained: "As the lady has offered to drink your health, saying, 'Wacht heil!' you should bid her quaff the wine, saying, 'Drinc heil!'" Thus was the drinking of healths brought into Britain, and under such distinguished patronage that it became a universal fashion.

After Rufus there were no such drinking bouts as his till the times of James I. The greatest men of that court and time

drank healths with much solemnity. The quaffer, as he rose with the cup in his hand, doffed his cap, and on naming the personage in whose honor he was about to drink, looked at his neighbor who pledged himself to drink next. Then he who had the cup drained it to the dregs, and made it ring to show it was empty. And so the ceremony extended through the whole company, when it commenced again. Pepys notices a modification of this style of health-giving in *his* time as a novel importation from France. Between the two periods, indeed, there had been an onslaught against health-drinking. The Puritans of course looked upon it as an unchristian habit. But the habit of linking some epigrammatic sentiment with health-drinking seems to have sprung up about this time, for the first well-defined "toast" that history has preserved for us dates from this period, when Cromwell's sword usurped the place of the sceptre. The Cavaliers, it is said, were fond of dropping a crumb into their mouths and ejaculating, as they raised the glass to their lips, "May the Lord send this crumb well down." When Charles II.'s return enabled his subjects to drink the king's health without fear of consequences, they made up for lost time so heartily that it became necessary to call them to order by a proclamation, in which his merry Majesty says: "There are another sort of men of whom we have heard much, and are sufficiently ashamed, who spend their time in taverns, tippling houses and debauches, giving no other evidences of their affection to us but by drinking our healths."

But whence came the word "toast?" It originated apparently about the end of the seventeenth century. The 24th number of the "Tatler" (June 4, 1709) speaks of it as a word that had only recently come into general use, but adds, "Many wits of the past age will assert that the word, in its present sense, was known among them in their youth, and had its rise from an accident in the town of Bath, in the reign of King Charles the Second. It happened that, on a public day, a celebrated beauty of those times was in the



Cross Bath, and one of the crowd of her admirers took a glass of the water in which the fair one stood, and drank her health to the company. There was in the place a gay fellow half fuddled, who offered to jump in and swim, though he liked not the liquor, he would have the toast." From that time, adds the *Tatler*, every lady whose charms offered an excuse for a glass in her honor was dubbed a "toast."

To understand this story it should be borne in mind that snap-dragons, roasted crabs and hot toasts of bread were the regular concomitants of many an old English drink. "A toast and tankard" was a common expression, but toast was not confined to ale, it claimed a place in wine also.

Rochester craved a drinking-cup—

"So large that, filled with sack  
Up to the swelling brim,  
Vasts toasts on the delicious lake,  
Like ships at sea may swim!"

A poetaster, inspired by punch, describes the gods assembled in solemn conclave to test the worth of the newly-invented beverage: Apollo contributes water from Parnasus; Juno finds lemons; Venus, sugar, white as her own doves; Bacchus brings wine; Mars, brandy; Saturn, a few nutmegs; and then—

"Neptune this ocean of liquor did crown  
With a hard-baked biscuit well browned in the sun,"

—their united efforts producing a liquor, the first taste of which made Jupiter declare that heaven was never true heaven before.

Whether the *Tatler's* story be true or not, it is certain that during the greater part of the eighteenth century it was the rule after dinner for each person to give the name of some absent lady, whose health was then drunk by the company. Ladies whose names were thus treated were called toasts. Noble beauties felt flattered at knowing they were the "reigning toasts." Clubs engraved their names on the club glasses, and the first poets of the day added a tribute of laudatory

verse. There came a time, however, when men had more refinement, and would not give up to the tipsy salutations of "health-drinkers" the names of the pure and modest ladies whom they courted. The lover who was a gentleman, though a "good fellow," kept his mistress's name to himself. Thus Cowper, in one of his early poems, "The Symptoms of Love," addressed to his cousin Theodora under the name of Delia, says:

And lastly, when summoned to drink to my  
flame,  
Let her guess why I never once mention her  
name,  
Though herself and the woman I love are the  
same.

In the end the word toast lost its specific meaning as applied to individuals and became synonymous with "sentiment"—the more or less witty or affectionate or patriotic epigram which accompanied the drinking of healths and salutations.

#### THE LYONS MAIL.

This play, which is also known as "The Courier of Lyons," a mistranslation by Charles Reade of the French "Le Courier de Lyons," is a favorite of melodramatic actors, as it affords a chance to a versatile performer of taking two parts of a widely different character, the criminal Dubosc and the upright, courageous Lesurques.

The play is founded upon facts of a very extraordinary and painful nature.

Joseph Lesurques (1763-96) was the victim of one of the most famous cases of mistaken identity in the annals of French law. In 1795, having made considerable money by fortunate speculations, he took up his residence in Paris with his wife and children. On April 27 of next year, the mail coach between Lyons and Paris was attacked and plundered, and the postillion and courier were murdered. There were no witnesses to the crime, but it was reported that a party of four horsemen had been seen in the vicinity at about the time it was committed. These horsemen had taken dinner at an inn at Montgeron. One of Lesurques' friends named Guenot

was arrested on suspicion, and his private papers were seized. There was no evidence to hold him on, except that he answered to the description of one of the supposed murderers, and he was dismissed. Next day he was told to call for his papers at the central bureau. He was accompanied thither by Lesurques. It happened that just at that time the judge was taking the depositions of witnesses who lived in the neighborhood of the scene of the murder. Among these were two maidservants of Montgeron who uttered simultaneous screams at the appearance of the two friends. They were put into the witness box and swore positively that two of the horsemen were present in the audience. When confronted with Lesurques and Guenot they positively identified them. Both were arrested and thrown into prison. At the trial four other witnesses corroborated their testimony with equal emphasis as regarded Lesurques, but were doubtful about Guenot. The latter succeeded in establishing a satisfactory alibi and was released. The former's attempted alibi seemed to break down badly when the day-book of the jeweller Lagrand—to whom he swore he had sold a bill of goods on the very day of the murder—was produced in court and the date of the charge was found to have been altered. In vain the jeweller protested that the first date was a mistake which he had immediately corrected, he and all the other witnesses for Lesurques were looked upon as self-convicted perjurers. Lesurques was found guilty and executed, together with one of the real murderers, named Courriol, who, on mounting the scaffold, confessed his own guilt, but declared the innocence of Lesurques. Doubts began to arise as to the justice of Lesurques' sentence, and finally it was discovered that he had suffered through an extraordinary resemblance to one Dubosc, the real criminal, who was brought to justice in 1801, convicted and executed. This deplorable case had most deplorable sequels. Lesurques' wife and one of his daughters became insane through grief, a similar fate overtook one of the witnesses when she discovered her

error, Lesurques' other daughter committed suicide, and his son left France, took service in the Russian army and courted and found death there.

The story of Lesurques was utilized early in the century in a melodrama by Caigniez, under the title of the "Workman of Messina" (*L'Ouvrier de Messina*), but the names of the characters and many of the incidents were fictitious. In 1850 a famous melodrama, called "The Lyons Mail" (*le Courier de Lyons*), was produced by Moreau, Siraudin and Delacour. The real facts of the case were represented with considerable accuracy and the real names of the parties given. Charles Reade adapted this play under the title of "The Courier of Lyons," but altered the catastrophe: Lesurques is saved at the last moment and Dubosc is sent to the gallows in his stead. Henry Irving has renewed the popularity of Reade's adaptation, but he wisely altered the title to "The Lyons Mail."

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#### AN ORIENTAL JOE MILLER AND ITS MODERNIZATIONS.

A famous old story is told of the Caliph El Mehdi, one of the Abbasides, and has been repeatedly modernized to fit other great men. While out hunting one day El Mehdi came upon the hut of an Arab, who set some simple fare before him, supplemented with a bottle of wine. The Caliph drank a glass and said: "O brother of the Arabs! do you know who I am?" "No, by Allah!" was the reply. "I am one of the personal attendants of the Commander of the Faithful." "I congratulate you on your post," said the other. Tossing off another glass El Mehdi repeated the question, and the Arab reminded him that he had just told him he was one of the Caliph's suite. "Nay," said El Mehdi, "But I am one of his principal officers." "I wish you joy," said the Arab. After a third glass the Caliph again began: "O brother of the Arabs! do you know who I am?" "You say that you are one of the Commander of the Faithful's chief officers," answered the Arab. "Not so," said El Mehdi, "I am



the Commander of the Faithful himself!" The Arab, on hearing this, quietly took the bottle of wine from the table and put it away with the sententious remark: "If you were to drink another glass you would declare that you were the Prophet himself!"

The same anecdote with slight variations, is told of Haroun Alraschid and other Oriental monarchs. It is also told of Napoleon, to whom a sentry refused permission to pass his post of sentry. Napoleon warned him that he was a person of consequence. "Are you a captain," a "colonel," a "general?" asked the sentry in succession, and to every question received the same answer, "Better than that," until at last in despair he cried, "Even though you were the Little Corporal, I tell you you cannot pass."

The last avatar of the story occurred in 1873 in the following form: President Thiers, one fine, frosty morning, took a walk through the camp of Versailles. He was dressed in a brown greatcoat, which made his diminutive figure look more diminutive than ever. A young conscript standing sentry, but engaged for the moment discussing bread and cheese, attracted his attention. "Bonjour, mon garçon," began M. Thiers. "Bonjour, ma petite vieille" (little old wife), replied Pitou. "Well, and how are you amusing yourself here—not too dull, eh?" "Ah, that depends; just now, you see, I am taking it easy, and eating my cheese." "And do you like the ration-bread? for my part I like it better than formerly." "*Tiens!* so you eat it, do you? And pray, what are you, *infirmier* (hospital attendant)?" "Better than that," answered M. Thiers. "Bah! souslieutenant?" "Better than that." "Captain?" "Better than that." "General?" "Better than that—I am president of the republic." "What! you are Thiers!" exclaimed the astonished sentry; *here, quick, catch hold of my bread and cheese, that I may present arms.*

#### INDIAN WORDS IN FRENCH CANADIAN.

(Continued from Vol. I, p. 278).

*Iroquois*. 'Parler l'*iroquois*,' to talk nonsense. "Tais-toi donc imbécile avec ton

latin!—Si tu savais cette belle langue, Picounoc, tu ne voudrais jamais parler l'*iroquois* comme tu le fais! (Le May, Le P. de Sainte-Anne, I, 129)." Littré has the word: "C'est de l'*iroquois* (on n'y comprend rien)." He also gives it in the sense of "celui dont la conduite ou les paroles sont peu conformes au bon sens ou au bon usage (c'est un *Iroquois*. Quel *Iroquois*!)." Scheler has the word in the sense of "terme d'injure." *Iroquois* has passed into French slang. Delvaux (Dict. de la Langue Verte, 1883) has, "*Iroquois*. Imbécile dans l'argot du peuple, qui ne respecte pas assez les héros de Cooper." He gives also, "S'habiller en *iroquois*. D'une manière bizarre, extravagante; Parler comme un *iroquois*. Fort mal." The word is derived from *Iroquois* the name of a non-Algonkin people with whom the French explorers early came in contact. The most common explanation of the term is that given by the old writers, from *hiro* ("I have said," with which harangues were concluded) and *kouè* (when protracted an exclamation of sorrow, and when quickly uttered one of joy. See Charlevoix (I, 220) and Sulte (Mélanges, 184). This derivation, however, has not been looked upon with favor by our philologists. Mr. Horatio Hale (*Iroquois Book of Rites*, p. 171) proposes to take it from *ierokwa* (they who smoke), a form of the Iroquois word, *garokwa* (pipe); indeed the Iroquois were often termed Nation du Petun, or Tobacco-people. As an alternative he proposes the Cayuga word *iakwai* (bear). Neither of these is satisfactory to Mr. J. N. B. Hewitt (*Amer. Anthropologist*, Vol. I, No. 2; see, also, Mr. Hale's reply in No. 3), who says, "a more probable derivation is found in the Montagnais word *irinako*, *ininako* being the Mohegan form of, with the French termination, *ois*, making *irinakois* or *ininakois*, real or true snakes. This Mr. Hewitt thinks the French corrupted into *Iroquois*. The word is a compound of *ako* (snake) and *inin* or *irin* (real, true). Some probability is lent to this etymology by the fact that Natowé, the name which the Ojebways and other Algonkins know the Iroquois, means a kind of snake. The word *Mar-*

*gajat* (name of a Brazillian tribe) has, according to Littré, gone through a transformation in French similar to that of *Iroquois*.

*Kakaoui*, a form of *cacaoui* (q. v.). See also, *cancanwi*. The Ojebways of Lake Superior called it *kangkangoué*.

*Kini-Kinik* a mixture of bark or leaves and tobacco, used for smoking by the Indians, voyageurs, etc. The name is also applied to a red-willow (the "bois-rouge"), from which bark for the compound is obtained. Petitot (Dict. D. D.) before translating the word "hart-rouge" into Déné explains it as "*Kini-Kinik* ou aubier à fumer (viburum oxycocco)". The word is occasionally used in English-speaking Canada, chiefly by traders, but also by the younger population to whom the use of tobacco has been interdicted by their parents. They then go to the swamp and make "*Kini-Kinik*." With the spelling *Kinni Kinnick* the word is found in Bartlett (Dict. of Americanisms), where it is defined as "as an Indian word for a preparation of tobacco, sumac-leaves and willow-twigs, two-thirds tobacco and one of the latter, gathered when the leaves commence turning red." See, also, J. G. Kohl' (Kitchi-Gami, 1860, p. 284), where the form *Kinne-Kanik*. The word means "mixture" (in Cuq's Alg.), and is derived from the Ojebway or an allied dialect. Baraga has "I mix, *nin Kininigeji*."

*Kinkajou* (or *quincajou*), used by some French Canadian writers as synonymous with *carcajou* (q. v.). In French the word *Kincajou* is defined by Littré as "Genre de mammifères plantigrades, ayant une seule espèce le *potos candivolulus*, et qui habite l'Amérique équatoriale. On écrit aussi *kinkajou*, *quincajou*." Like the French, English usage (outside of America) confines the word to the *caudivolulus* Wolverine, in Ojebway, according to Baraga, is *swing aage*, and in Cree it is *kikwaakes*. Bartlett (p. 100) cites a form *kwingwahgay*. It is perhaps from some form of the Algonquin root, to which these three words belong, that *kinkajou* has been derived. *Carcajou* may likewise be a corrupt form of the same. Another name for the *carcajou* is *glouton* (glutton),

and "he is a glutton" is, in Cree *kasakew*, but there is probably no connection. Cuq gives Algonquin *kwingwaage*. *Macaque* (or *makak*), a small box or bag of birch-bark. The term is sometimes used by voyageurs and others. Of Algonquin origin. Cuq gives *makak*, and Baraga renders "box" into Ojebway by the same word. In the forms *mukuk*, *makak*, *mow-kowk*, the word is found in English books relating to the early settlement of Upper Canada and the West.

*Machicoté*, petticoat. "*Machicoté* ou japon" (J. B. A. Ferland, S. C. 1861, 445). M. de Gaspé (Les Anciens Canadiens, I, p. 255) spells the word *matchicoté*. It is derived from some Algonquin dialect. Baraga gives, in Ojebway, "Petticoat, *matshigode*."

A. F. CHAMBERLAIN.

(To be Continued.)

### Queries.

337. What and where is Stonehenge?  
MOLLY BAWN.

Stonehenge is a famous ruin of great but uncertain antiquity. Situated in the centre of a plain near Amesbury, in Wiltshire, England, about seven miles north of the town of Salisbury. At present it seems little more than a confused mass of moss-covered stones, but a close inspection enables one to trace out the original form, *i. e.*, two concentric circles of huge, upright stones, enclosing two ellipses, the whole surrounded by a circular embankment and ditch, the wall being fifteen feet high, and one thousand and ten feet in circumference. To the northeast was an approach or avenue, bounded on either side by a wall and ditch. A legend, first found in the *British Chronicle* of the tenth century, relates that Aurelius Ambrosius, the Roman King of the Britons (A. D. 481), erected this monument in honor of Hengist, and that by the aid of Merlin he enlisted the giants, who danced from Ireland bearing the great stones on their backs. Antiquarians, however, are generally agreed that the ruins are the remains of a Druid temple, and pre-Roman in their origin. The original Kelts called Stone-



henge *Coir-mohr* or Great Court, which the monastic writers subsequently interpreted into the Kymric *choir-gware*, and in turn from the Kymric into the Latin *chorea-giganteum*, or dance of giants. The legend naturally grew up to explain the name. Stonehenge is probably a corruption of *Staingeach*, a Briton word for dyke or entrenchments, in allusion to the wide series of dykes by which it was guarded, although popular etymology explained it as meaning either hanging stones or Stones of Hengist.

### 338. Who is "The Duchess"?

"MOLLY BAWN."

"The Duchess" is the pseudonym of Mrs. Margaret Hungerford, an Irish lady, now living in London. Hungerford is the name of her second husband. The story runs that her first husband, Mr. Argles, committed a forgery shortly after their marriage, was convicted and sent to jail. His wife, thrown upon the world without any source of livelihood, turned in despair to literature and produced her first novel, "Phyllis," which proved a great success. Ever since she has maintained herself handsomely by her pen.

### 339. Who was Epimenides?

"MOLLY BAWN."

Epimenides, a poet, prophet and sage of Crete, was born, according to some, at Phaestus, and to others, at Gnosus, in the 7th century before the Christian era. It is impossible to distinguish what may be true and what is fabulous in the story of his life given by Diogenes Laertius. He seems to have out-Ripped our famous Rip Van Winkle, for he is said to have fallen asleep in a cave when he was a boy, and to have slept for fifty-seven years. Returning home he was hailed as a special favorite of the Gods, and venerated as the possessor of super-human wisdom. Purification of the guilty or polluted by peculiar sacrifices and observances was the great office of the priestly sages and of the Orphici, with whom Epimenides is named. About 596 B.C. he was invited by Solon to Athens to purify the city previous to

the promulgation of the political code of the great law-giver. Having satisfied the Athenians by the performance of certain rites, Epimenides was offered wealth and honors by the citizens, which he refused, contenting himself with a branch of the sacred olive, and with the exaction of a promise of perpetual friendship between Athens and Gnosus. The sage is said to have died in Crete, though Sparta boasted of possessing his tomb. He probably travelled in many countries, and tradition gave him a hundred and fifty and even three hundred years of life. He was said to have written a poem on the Argonautic expedition and several other poetical works, but these, together with a number of undoubtedly spurious prose treatises attributed to him in ancient times, have been lost. Cicero and Plato speak of him as possessed of superhuman powers at a time when soothsayers and purifiers had fallen into disrepute, and he is supposed to be the Cretan prophet to whom St. Paul alludes in his epistle to Titus (i, 12).

### 339. Who was the Helen to whom Poe addressed his poem "To Helen"?

A. B. G.

There are two poems under this title by Edgar Allan Poe, addressed to different individuals. The first, a lyric of two five-lined stanzas, was written at the age of fourteen, and first published in 1831. It was addressed to Mrs. Jane Stanard, the friend and confidante of his boyhood, who inspired him, in his own words, with "The one idolatrous and purely ideal love of my passionate boyhood." It contains the well known lines

"To the glory that was Greece,  
And the grandeur that was Rome."

In spite of technical defects this is one of his most exquisite lyrics. "Its confusion of imagery," says Stedman, "is wholly forgotten in the delight afforded by melody, lyrical perfection, sweet and classic grace."

The other and later poem is in blank verse, and commemorates the first time he saw the poetess Sarah Helen Whitman, a lady who was subsequently one of his greatest friends. This was when he was

on his way to Boston to lecture. Restless, at midnight, he wandered from his hotel at a place near where she lived, and saw her walking in a garden.

341. Whence the word "shyster," applied to a dishonest or unscrupulous attorney?  
R. P. M.

The word is said to have originated in New York, and this story is told of it: A German attorney applied at the Tombs Court in 1840 for a warrant against a client, who had called him bad names. One of these names—a not very polite one—he pronounced much as *shyster* is now spelled. It soon became current prison slang for a disreputable practitioner. George Wilkes, who then edited the *Police Gazette*, first wrote the word in its present form. Justice Miller, of the United States Supreme Court, gave it a judicial adoption into our language in an address before the Iowa bar about the time of the Beecher trial.

342. What is the origin of the Americanism "to fase" *e.g.*, "It never fased him?"  
A. S. K.

Fase or phase is probably a survival of the old English verb *pheeze*, *pheese* or *phase*, which Shakespeare has preserved from oblivion by putting it into the mouth of Christopher Sly, in the first line of "The Taming of the Shrew:"

"I'll pheeze you in faith,"

And in "Troilus and Cressida:"

"An he be proud with me, I'll pheeze his pride."

Knight derives the word from the French *fesser*, to whip, to chastise. Halliwell says it is a Westmoreland expression meaning to beat, chastise, humble. Schmidt explains it as "probably a verb signifying any kind of teasing and annoying." Gifford says it is still used in the same sense in the west of England. And J. Crosby informs us that in "the north of England they have a word pronounced *phaze*, meaning to make an impression upon, to stir up, to arouse; as in 'I called the man a scoundrel, but it never pheezeed him.'" This, it will be seen, is exactly the American expression, which is used only in the negative form.

343. What is the etymology of the word "night-mare?" "MOLLY BAWN."

Night-mare is derived from the Anglo-Saxon *neaght*, *neht*, night, and *mara*, a spectre, which, in Runic mythology, placed itself on the breast of the sleeping and deprived them of the powers of motion and utterance. (Low German, *nagt-moor*; German, *nacht-mahr*; Dutch, *nacht-merrie*.)

The *mara* was also believed to be the guardian of hidden treasures, over which it brooded as a hen over eggs, the place where it sat was called its *nidus* or nest. Hence the term mare's-nest.

In North German and Norwegian traditions the *mara* generally assumes the form of a beautiful woman. Like other supernatural beings she can enter through the smallest hole, and sets herself across her victims to torment them. Many curious methods are given to get rid of her. One is to wrap a knife in a cloth, and let it turn three times round the body while repeating certain rhymes. Another is to turn one's shoes with the toes outward from the bed. The mistletoe is also recommended as a remedy.

### Referred to Correspondents.

344. Who is the author of the following lines, and from what poem are they taken?

"Who with a lingering stay his course doth let  
Till every minute pays the hour his debt."

M. H. C.

345. Who is the author of the lines—

"The manner of it—

To see it in a play would break  
Your heart. It was so pitiless?"

INTERESTED.

### Communications.

CHARIVARI (Vol. 1, pp. 8, 263, 288).—With regard to this custom, perhaps, I may be allowed to say a few words. Your correspondents do not seem to be aware of the fact that it is a custom of very ancient date, originating in Roman Catholic countries. In Mobile, Alabama, and New Orleans, Louisiana, it was of common occurrence. But only in cases where



one of the "high contracting parties" had been previously married, was the noisy charivari carried on. In Mobile one gentleman, a widower, desiring to escape the annoyance, persuaded the lady he was about to marry to meet him in another city, where the ceremony was quietly performed. His precautions were in vain, for on his return to his own home, he was greeted with the customary noises. Some consider the custom of French, others of Spanish origin. In 1825, when our family moved to St. Augustine, Florida, the "charivari" was even then an old story. By the Spanish, or rather Minorcan population of that old city, it was called the "sanserassa." Never having seen the word written, it is given according to its pronunciation in the patois of the natives. A second marriage was always greeted with this sanserassa, of horns, tin pans, etc., and the serenade continued until the groom treated the unwelcome musicians.

The custom prevails largely in some parts of Pennsylvania. R.

MARY'S LAMB (Vol. I, p. 267).—In connection with your interesting article, I desire to draw attention to the lamb of St. Francis of Assisi and its accomplishments. I transcribe the story from *The Early South English Legendary* (E. E. T. S., 1887, ed. Dr. Carl Horstmann, p. 63). The Ms. (Laud, 108 Bodl. Lib.) upon which the text is founded dates from 1285–1295 A. D.

"For seint Fraunceis louede lambre: ase al that folk i-saith,

On of is freond for godes loue: a lomb him yef a dayh.

This lomb wolde old and young: al dai neigh him beo

And maken with him Ioye i-nough: hwanne it him mighte i-seo.

Seint Fraunceis heit this schep a day: hwanne it heorde freres singe,

To churche gon at che tide: and ne lete for none thingue.

That schep after thulke time: selde wolde a-bide, Hwane hit i-heorde freres in queor: that hit nas at each tide;

Blete it wolde a-yenes heom: for it ne cou the nought elles do;

And hwane it saigh the freres sitten a-kneo: kneuli it wolde al-so,

And hwane ani preost sacrede: kneoli it wolde thar-to

And wel inwardliche bi-holde thudere: ase it saigh othur freres do.

Wel aughte we onouri the sacringue: hwane a swuch beste wolde!

A wonder bede-man it was: to come to godes [seruice so] bolde!"

Rendered into modern English this resembles in some respects the story of Mary and her lamb.

St. Francis, like Mary, loved lambs (p. 62; *muche he louede youngue lambre*). He had saved one from death (p. 62), as Mary had. The lamb loved Mary as it did St. Francis; "Wherever Mary went the lamb was sure to go," and in the case of St. Francis "the lamb would all day nigh him be." Mary's brother said "let's take the lamb to school" and they did so; St. Francis "bade this sheep go to church at each service," and the lamb went. At first Mary's lamb seemed to have appreciated the situation as did St. Francis's, for it "lay down as quietly as could be." Doubtless if we had the evidence of the monks the parallel could be strengthened somewhat. Were it not for the living witness, I am afraid we should have to put back the origin of Mary and her little lamb some few centuries.

A. F. CHAMBERLAIN.

"SHIVAREE" (Vol. I, p. 8, 263, 288).—My boyhood was passed in East Machias, Washington county, Maine, and the "Shivaree" was a thing of familiar and not infrequent occurrence, although it was confined to the rougher elements of the town.

ARLO BATES.

"TO BE SHUT OF" (Vol. I, p. 282).—However true it may be that this phrase, in the sense of to be rid of, is, as you say, "now banished from literature," it is not true that it "only lingers as a provincialism in the the northern counties of England and among the low orders of London." It may be heard daily in the colloquy of the yeoman farmer of the Valley of Virginia; and I have observed its frequent use by the negroes of the Piedmont section of the State.

A. C. G.

"SHIVAREE" OR "CHARIVARI" (Vol. I, pp. 8, 263, 288).—I have known of this custom in the county of Lancaster, Pa.,

for more than sixty years, although not by that name: it was called a "Calithumpian Serenade," and it still retains that name in this county, and is as prevalent now as it was sixty years ago. Some of these *musical* exhibitions were "just awful," and were indulged in not by the common people alone. If the higher and more intelligent grades did not visibly participate in them, they were at least among the chief abettors of them, and frequently furnished the most prominent, and also the most hideous instruments. A large dry-goods box with the lid removed, and one or more fence-rails drawn over the edges of the box in the manner that two men manipulate a "cross-cut saw," was called a "horse-fiddle," the screeching of which would cause a cold chill to run over the backs of the auditors. Those were the days of the "Conestogu Bell-teams," and these bells were frequently improvised. There was absolutely no escape from them, and no cessation of the *music* until the married pair, or their representatives succumbed, and "set them up all round," as it is now expressed. The loudest and the "ugliest" noise was the highest degree of merit. The first time I heard the term *shivaree* applied to these demonstrations was in 1836, in a village of Indiana, on the Ohio river, about forty miles below the city of Louisville, Ky., and they were known by that name all along the Ohio and Mississippi rivers. The one I witnessed in that locality, however, was a tame affair compared with those of Lancaster county in my boyhood. True, the noise was hideous enough; nevertheless, some of the villagers apologized, on the ground that their best artists were "down the river." I understood that the name, if not the custom, was brought up from "along the coast," as the space between Vicksburg and New Orleans was usually called. S. S. R.

NAMES OF THE STATES (Vol. 1, p. 247).—In your issue for September 22 the question of the origin of the names of the various States in the United States was broached, and as I see that some of the answers are different from those in a collection, I have amused myself by arrang-

ing, I will give them, together with what additional information I have been able to garner. Perhaps these new solutions may interest some of your readers.

The name of California first originated in the imagination of the author of the Spanish romance, "*Las Serges de Esphandian*." Here the "Island of California, where great abundance of gold and precious stones were found," was described. The name was probably given to the territory now embraced in this State by some follower of Cortez, who, no doubt, had read the chivalric romance. Others derive it from Klealef, a monarch, or from *calida fornax* or *caliente fornada*, meaning a, "hot furnace."

Oregon was the name first given to an imaginary river of the West. Carver, an American traveller, mentions it in 1763. He evidently confounds the stream with the Missouri, but the name was finally applied to the present State of the name. Its significance is said to be "River of the West," or "Wild Marjoram," which grows abundantly on its banks.

New Hampshire was named from the county of the same name in England by John Mason, of the Plymouth Company, to whom the territory was originally granted by the English government.

Massachusetts was named from the bay of the same name. It comes from the Indian *Massa*, great, *Wadehuasle*, mountains tains or hills, and the suffix *et*, meaning at or near—"near the great hills."

There are many conflicting opinions as to the origin of Rhode Island. Some think it came from the ancient island of Rhodes; others from the Dutch "Rhode Eylandt," signifying Red Island. It may also have been called Roadstead Island from lying in a bay or harbor.

Connecticut, spelled in an Indian dialect Quin-neh-tuk-cut, signifying "land on a long tidal river," otherwise interpreted, "Upon the long river."

"The territory of New Jersey was given by royal charter to Sir George Carteret and Lord Berkeley. Carteret, in England's great civil war, had bravely defended the Island of Jersey in the British Channel, and his new possessions in North America were named in commem-



oration of this fact. Others say it was because Carteret was a native of Jersey.

Pennsylvania is the only State named from its founder, and means the woods or forest land of Penn. "Penn called it "Sylvania" only, but King Charles II. added the first syllable. Three counties lying south-east of Pennsylvania were originally territories of that State. In 1701 they were granted a separate charter and named Delaware.

The Carolinas were named in honor of Charles IX, of France.

Maine is variously explained. Some think it is because it was described in the original charter as the "Mayne land of New England," others, from Maenus, the ancient name of Maine, a province in France, owned by Henrietta Maria. Neither are satisfactory.

Kentucky is from a Shawnee Indian word meaning "the head of a river," or "long river."

Mississippi is from the Indian word *Mayseeseedee*, meaning, *not* the "father of waters," but the "great water," otherwise, "great and long river."

Tennessee is supposed to have been called from Tenasee, one of the chief villages of the Cherokee Indians, located on the banks of the Tennessee River. Other interpretations are, "river of the big bend" or "big spoon."

Nevada signifies "snowy" in Spanish, and is called from the Sierras Nevadas, which in their turn are named from the Sierra Nevada of Grenada, in old Spain.

Kansas is named from its principal river and that from the Kaw tribe of Indians. The name is said to mean "smoky water" or "good potato."

Ohio is thought to mean several things. The Wyandotte Indian word *Oheza* is one, which signifies "something great," other meanings are, "beautiful" and "river of blood."

Iowa means the "drowsy ones."

Wisconsin is of French-Indian origin. It was originally spelled *Onisconsin* and signifies "Westward flowing" or "wild rushing channel," or "gathering of the waters."

"Illinois" has a similar origin and is

composed of *Illin* or *Lani*, a Delaware word, meaning real men, tribe of men, or river of men, and the soft French termination *ois*.

Arkansas is called from a tribe who rebelled and separated from the Kansas nation and were celebrated for the fineness of their bows. From this they were called "arc" or "bow" Indians, and afterward Arkansas.

Utah means "those who dwell in the mountains."

Dakota, "leagued, allied, alliance, friendship."

New Mexico is Aztec, the "Place of Mexihtli," the Aztec god of war.

Wyoming is the "Big Plains" in Indian.

Montana is obvious enough—mountainous—from the Latin.

Arizona, I've never heard explained. Some of these meanings are beautiful and appropriate, others puerile enough. The Indian meanings I can't help suspecting to be mostly guess-work and it is a dangerous business to take them up. This reminds me of the story about the man who named his daughter "Eufaula," which was musical and smooth enough, but the poor fellow was horrified when told by some deeper student of Indian lore than himself that it had the shocking meaning of "wet dog." Fancy his feelings!

E. P.

"AS QUEER (or odd) AS DICK'S HAT-BAND" (Vol. 1, p. 251).—1. "As tight as Dick's hat-band." The hat-band of Richard Cromwell was the crown, which was too tight for him to wear with safety.

2. "As queer as Dick's hat-band." Few things have been more ridiculous than the exaltation and abdication of the Protector's son.

3. "As fine as Dick's hat-band." The crown of England would be "fine" for the possessor.

4. "Dick's hat-band, which was made of sand," etc. All reference to Richard Cromwell. See Brewer's *Dict. of Phrase and Fable*.

ALBERT P. SOUTHWICK.

SEVEN WONDERS OF THE MODERN WORLD (Vol. 1, p. 261).—You have not answered

this question. They are variously given as 1, The Art of Printing; 2, Optical Instruments—their discovery and invention; 3, Gunpowder; 4, Steam Engine; 5, Photography; 6, Labor Saving Machinery, and 7, Electric Telegraph. They are also enumerated as, 1, The Brooklyn Bridge; 2, The Great Eastern; 3, The Suez Canal; 4, The Hoosac Tunnel; 5, The Pacific Railway; 6, The Submarine Cables, and 7, The National Park.

The "Seven Natural Wonders of the World," as given in the work of that name, by J. K. Peck, are Niagara Falls, Yellowstone Park, Mammoth Cave, The Canons and Garden of the Gods, Colorado; The Giant Trees, California; Natural Bridge, Virginia; Yosemite Valley.

ALBERT P. SOUTHWICK.

Fort McHenry Baltimore, is not at the mouth of the Patapsco River. It is at the end of Wetstone Point, within the city limits, and at least twelve miles from the mouth of the river.

ALBERT P. SOUTHWICK.

NAME PRONUNCIATION (Vol. 1, p. 279).—The name *Cassell* is mispronounced here (I do not know as to England) in the same way as the name Parnell, namely, with the accent on the second instead of on the first syllable. *Cassell* is a Scotch name, and I know some relatives of the publisher who resided in Bothnell, Lanarkshire. They, and everybody else, pronounced the name *Cassel*, or rather *Cassl*, with the exception that it was quite common locally to add an s to it and pronounce it *Cassls*. They always wrote it, however, *Cassell*.

If I remember rightly old Daniel Cassell (market gardiner, Bothnell, and cousin of the founder of the publishing house) referred the family originally to the district of Cassilis (pronounced *Cassls*), Ayrshire, celebrated by Burns in his "Halloween."

The founder of the great London house left Scotland, when young, to engage in what is called the Scotch Tally trade, *i. e.*, in peddling tea. He commenced his literary connection by writing leaflets to promote his tea trade, and gradually tea

yielded to letters. I remember quite well some fifty years ago hearing old Mrs. Cassell talk of her cousin, the London tea merchant, and of seeing some of his literary productions, as well as some of the parcels of tea he sent down as gifts to his relatives.  
J. H.

FLORENA BUDWIN. Who was Florena Budwin? At Florence, S. C., from a small headstone of marble that stands in a cemetery for Federal soldiers I copied the following inscription into my notebook:

2480

Florena Budwin.

The name suggested a woman and a possible history. I hunted up the records of the case and found, in fact, that Florena Budwin, of Philadelphia, died at Florence, S. C., January 23, 1865, aged 20, and that she was the wife of one Captain Budwin, who was killed at Andersonville, Georgia. Nothing more. These meagre details only whetted my appetite for more information. From local tradition I learned that she was a prisoner of war at the time of her death in child-birth. Disguised in the uniform of a private soldier she had enlisted and followed her husband, had been captured by the Confederates, and her sex was never suspected until she was confined of a child. So romantic an episode deserves a historian. Can any of your readers throw any further light on the subject?

---

The series of Prize Questions came to an end in the last number, October 13th. By mistake the numbers of two questions were twice repeated so that the last question was numbered 148 instead of 150, as it should have been. Full particulars of the contest are given in our advertising column.



OUR ONE THOUSAND DOLLAR PRIZE  
QUESTIONS.

This series of questions was commenced in our number for May 5th, and was concluded in our number for October 13th, 1888. The total number of questions was 150. Back numbers containing these questions are always on hand.

Competitors may send in their answers at any time before January 1st, when the competition will come to a close. The award of prizes will be made in our number for January 19th, 1889, when

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1. Write your answers on uniform sheets of paper, either letter, note or foolscap size as preferred.

2. Choose a pseudonymn, and sign *every* answer with your pseudonymn.

3. Send your real name in a sealed envelope, and endorse the pseudonymn on the back of the envelope.

4. In case you wish to have the manuscript of your answers, if unsuccessful, returned to you, state the fact on the first page of your manuscript. Enclose postage if the package is to be returned by mail.

5. Send in your answers on or before January 1st, 1889.

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2. And by what plurality?

The prize is offered for answers to *both* questions. Of course the competitors who guess what proves to be the wrong candidate for the first question will be ruled out of the competition altogether. The prize will be awarded to the competitor who guesses the right candidate and *comes nearest to his plurality*.

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Answers to this question must be sent in on or before November 1, 1888.

## American Notes and Queries.

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#### *The Independent, New York.*

AMERICAN NOTES AND QUERIES continues all that such a useful and amusing little periodical should be, "only more so," as children say. The editors are evidently likely to make a perfect success of the paper; a glance at it commends it, right and left.

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#### *Washington Post.*

One of the most welcome arrivals at the sanctum is AMERICAN NOTES AND QUERIES, a weekly

visitor (the child of the enterprising Walsh Brothers, of Philadelphia), which always brings entertainment, information and good cheer. Although the little publication is only five months old, it has already disseminated a wealth of valuable information, quite disproportionate to its age.

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# American Notes and Queries.

Vol. I. No. 26. SATURDAY, OCTOBER 27, 1888.

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# American Notes and Queries:

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## Notes.

### FAMOUS TOASTS AND SENTIMENTS.

From the time of Charles II "sentiments" had been all the rage. And when the Revolution sent the Stuarts on their travels, the adherents of the old order found many ingenious ways of proclaiming a bacchanalian loyalty. When the sentiment "the old man over the water" was declared treasonable by act of Parliament, which condemned in the same breath the more obvious insubordination of "Confusion to the King!" the good Jacobite would propose, after "the King" had been given, "The King again;" or accepting the first health would pass his glass across the water-jug, in token he meant the King over the water. Dr. John Byrom produced a famous toast which became instantly popular. Scott calls it one of the best epigrams in the language:

"God bless the King—I mean the Faith's Defender,  
God bless—no harm in blessing—the Pretender.  
Who that Pretender is, and who that King,  
God bless us all, is quite another thing!"

Equally ingenious was the manner in which a Scotch dame fulfilled her threat of pledging King James in the presence of a number of stanch Hanoverians. Filling her glass, Miss Carnegie gave for her toast, "The tongue can no man tame,—James the First and Eighth!" In a similar spirit, discontented Irishmen who looked to France for substantial aid, used

to drink to "The feast of the Pass-over!"

After the death of William III a favorite toast among the Jacobites was "The little gentleman in black," meaning the mole that turned up the hillock over which William's horse stumbled, thereby ending its master's life.

Long subsequent to that death, the Irish admirers of King William expressed the intensity of their admiration in the famous Orange toast, of which nothing now is given except the opening sentiments. In its original form it would not bear reprinting; but here is as much of it as a modern public can stand:

"The glorious, pious, and immortal memory of the great and good king, William the Third, who saved us from pope and popery, brass money, and wooden shoes. The pope in the pillory, and the devil pelting him with priests! He that will not drink this, whether he be bishop, priest, deacon, bellows-blower, grave-digger, or any other of the fraternity of the clergy, may a north wind blow him to the south; a west wind blow him to the east; may he have a dark night, a lee shore, a rank storm, and a leaking vessel to carry him over the river Styx!"

"Toasting" invaded every private gathering. Half a dozen men could not sit down to dinner without drinking toasts. In the event of any great victory there was no end of toasting. The nation was for a time half mad drinking the health of Marlborough, Nelson, Wellington, or other successful commanders by sea and land. It was a part of a young man's education to get familiar with a few toasts, which he could bring out when "called upon" in turn at entertainments. By the time he had reached middle-age he had become so hackneyed in the art as never to be at a loss for a hero, or for a suitable sentiment. At the very least he could give "The rising generation," "The wooden walls of old England," or "May the wings of friendship never moult a feather."

Here are some toasts that have met with wide popularity:

"Champagne to our real friend, real

pain to our sham friends;" "More friends and less need of them;" "Woman,—the morning-star of infancy, the day-star of manhood, the evening-star of age: bless our stars, and may they always be kept at a telescopic distance."

"Health, love and ready rhino  
To every one that you and I know."

And especially that clever bit of rhyme which might puzzle any but a very sober man to deliver with proper emphasis.

"Here's a health to all those that I love;  
Here's a health to all those that love me;  
Here's a health to all those that love those that  
I love,  
And to those that love those that love me.

Here's to those that love them that love us;  
Here's to them that love those that love us;  
Here's to those that love those, that love those,  
that love those,  
That love those that love them that love us."

Sheridan, when soliciting the votes of the shoemakers of Stafford, is said to have mightily offended the obtuse sons of Crispin by proposing at a dinner "May the trade of Stafford be trampled under foot by all the world!" A toast that sounds equally unfriendly and uncomplimentary is attributed to Erskine "Dam the canals, sink the coal-pits, blast the minerals, consume the manufactures, disperse the commerce of Great Britain!" "Rusty swords and dirty bibles," a favorite toast some fifty years ago among lovers of peace and religion, also has a prima-facie look of profanity that it does not deserve.

In May, 1798, the Whig club dining at the Crown and Anchor were called upon by the Duke of Norfolk to drink the toast of "Our Sovereign, the People." This was considered such grave offence even in days when men were ostentatiously seditious that the Duke was dismissed from the lord-lieutenancy of the West Riding of Yorkshire, and deprived of his colonelcy of militia. Fox resented this summary proceeding. He went down to a subsequent meeting of the Whig Club, and there proposed "The Sovereign People." Again a great outcry arose. The supporters of the ministry clamored for his prosecution. Pitt, however, wisely



declined a course so perilous, and contented himself with erasing Fox's name from the list of Privy Councillors.

At some of the Radical clubs a famous sentiment was, "May the last king be strangled in the bowels of the last priest!" At the Calf's Head clubs, as soon as the cloth was removed and the anniversary hymn sung in honor of the execution of Charles I., a calf's skull was filled with wine and passed round to "the pious memory of the worthy patriots who had killed the tyrant and delivered the country from his arbitrary sway!" In 1735 a riot took place in Suffolk street, Charing Cross. Some noblemen and gentlemen met at a tavern, dressed up a calf's head in a napkin and threw it into a bonfire, waving, at the same time, handkerchiefs dipped in red wine from the windows. A mob assembled, smashed the windows and forced their way into the house, and the tumult was only quelled by the calling in of the Guards.

The occurrence was seized upon by the wits and pamphleters as an endless subject of ridicule. Here are some specimen lines from a current broadside:

"Strange times! when noble peers, secure from riot,  
Can't keep Noll's annual festival in quiet,  
Through sashes broke, dirt, stones and brands  
thrown at 'em,  
Which, if not scand, was brand-alum magnatum.  
Forced to run down to vaults for safer quarters,  
And in coal-holes their ribbons hide, and garters!"

About a score of years ago some little stir was created by certain gentlemen at a public dinner giving the Pope precedence over the Queen in the matter of health-drinking. The defenders of the innovation argued that religion must be preferred to politics. Of just the contrary opinion was a Surrey magistrate, who complained, in 1794, of the toast of "Church and King," because it placed the church above the law, which made the king the head of it. The worthy justice expressed a hope that henceforth the toast of "King and Constitution" might be substituted, as was the custom at the table of Speaker Onslow. Archbishop Secker, however, appears to have originated the change, as Dr. Johnson

declared his proposing "Constitution in Church and State," in place of the old toast, a very suspicious act, as unwarrantable as it was innovating.

There was a ready wit, as well as a fine and generous delicacy in George II's retort when called upon, during one of his absences abroad, to drink a health to the Pretender, "I will readily drink the health of all unfortunate princes."

There was greater wit in a retort made by a good old Tory during the American Revolution. John Adams on one of his travels had enjoyed his hospitality. At dinner the Tory proposed a toast to "the King and the Parliament." After it had been drunk John Adams gave "The Devil." The Tory's family looked up in dismay. "Nay," said the Tory, "we have drunk to our friends, let him drink to his."

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#### BACHELORS.

Although hardened bachelors are treated with more respect than they deserve in these degenerate days, they were not in favor with the earlier races of men. In the time of Moses, with only rare exceptions, marriage was obligatory among the Jews. Lycurgus treated bachelors with infamy. They were excluded from civil and military positions, and even from spectacles and public games. On certain solemn occasions they were exposed to the jeers of the populace, and paraded naked around the public places. The lashing of bachelors was an annual ceremony, publicly performed in the Temple of Juno by the women of Sparta. In other republics of Greece there was established penal laws against celibacy. Demosthenes in pleading against Lescharis says that certain emblems were placed upon the tombs of bachelors, which were not honorary to the deceased. It was the custom for young men to rise and surrender their seats to their elders. But no one found fault with the young man who refused this courtesy to Duceyllidas, saying "No child of yours will ever make room for me." Plata exclaims against celibacy, and imposes a penalty upon it in the

sixth book of laws for his imaginary "Republic." He wished no deference to be paid to the unmarried. Dionysius of Halicarnassus mentions an ancient law by which persons of mature age were obliged to marry. At Rome a penalty called the *aes uxorium* was imposed, and after the siege of Veii Camillus forced the single men to marry the widows of those who had fallen in defense of their country. In B.C. 18, Augustus enacted a law (it does not appear, however, to have come into operation until B.C. 13), which was known originally as the *Lex Julia de Maritandis Ordinibu* and afterwards as the *Lex Julia et Papia Poppæa*. By this law various penalties were imposed upon those who lived in a state of celibacy after a certain age. An unmarried person could not take a legacy, unless he altered his condition within one hundred days after the death of the testator. By the same law a candidate who had several children was preferred to one who had fewer. Freedmen who had a certain number of children were free *operaum obeigatione*. If a parent did not provide a husband for his daughter by the time she was twenty-five, and she afterwards made a slip in her conduct, he was not allowed to disinherit her on that account, because the blame was held to be his and not hers. In Great Britain there were formerly numerous instances of additional or higher taxes being imposed on bachelors and widowers, though apparently this was more with a view to the revenue than from any other object.

family from ruin. Five minutes after the ceremony he sets out for the war. Hardly is he gone when the young officer turns up to whom she was betrothed and who was reported dead. Tears, kisses, misery. The young people presume too much upon the strength of their virtue and remain together longer than they should, till the lover, stung with remorse, flies to a beleaguered city in Flanders and is blown into the air from a mine. The kind-hearted colonel returns to find a furnished cradle in his wife's apartment and there might have been a terrible scene but for the devotion of her unmarried sister, who claims the inmate of the cradle as her own. All goes well for awhile, until the blown-up hero once more comes to life and the secret is betrayed. Then the kind-hearted colonel gives another example of magnanimity, he forgives his guilty wife, marries her to her lover and resigns himself to celibacy.

Charles Reade took this plot without acknowledgment, softened some of the situations and turned it into a play called "The Double Marriage." It was brought out at the Queen's Theatre. The first acts were received with favor, the audience seemed more and more interested, until the critical scene when the innocent heroine (personated by Miss Ellen Terry), taking the telltale infant in her arms, cried, "I am its mother." Then the house shook with a howl of derision, the curtain fell amid yells and the play was doomed. But Reade was not to be daunted, he took the same situations and worked them into his novel "White Lies."

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#### THE GENESIS OF READE'S "WHITE LIES."

Auguste Maquet, who is best known as the collaborateur of Alexander Dumas in "Monte Christo" and other of his best novels, in 1852 produced a melodrama called "Le Chateau de Grantier," which achieved considerable success. The plot is somewhat astonishing, even for a French melodrama, and runs as follows:

A kind hearted colonel marries a young girl merely to secure herself and her

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#### LOCH MAREE AND ST. MAOLRUHBA.

One of Whittier's poems versifies the legend of the holy well of Loch Maree—the waters of which are supposed to effect a miraculous cure of melancholy, trouble and insanity—drawing therefrom the beautiful moral:

O restless heart and fevered brain,  
Unquiet and unstable,  
That holy well of Loch Maree  
Is more than idle fable!



Life's changes vex, its discords stun,  
Its glaring sunshine blindeth,  
And blest is he who on his way  
That fount of healing findeth !

The shadows of a humbled will  
And contrite heart are o'er it ;  
Go read its legend, " TRUST IN GOD,"  
On Faith's white stones before it.

Loch Maree is the name of a lake in the Hebrides, and the island of Maree reposes on its bosom. Maree is a corruption of Maolruhba. A saint of that name, who is the patron of Nairn and its immediate neighborhood, is said to have made it his favorite abode. He founded the church of Applecross and was martyred by the Danes in 722. An annual festival celebrated in Banff under the name of Simmereve Fair is held to have been originally established in honor of this saint, St. Maree having readily lent itself to corruption into Sammaree and thence into Simmereve. To still further astonish and perplex the etymologists this saint is known to hagiologists as St. Summarus, a latinized form of Sammaree.

#### INDIAN WORDS IN FRENCH CANADIAN.

(Continued from Vol. I, p. .)

*Mackinaw*, blanket or blanket-overcoat. "Enveloppés dans nos pelisses de bison et dans nos couvertures *mackinaws* nous pouvions sans être incommodés braver la fureur du vent (Le Moine, C. et P., p. 31)." The word has been borrowed from the American. Bartlett has "*Mackinaw* blanket or simply *Mackinaw*. A heavy blanket originally used in the Indian trade, the chief post for which was formerly at *Mackinac* (pron. *Mackinaw*), and hence the first material for overcoats in the West." The word is of Western Algonkin origin. Baraga (p. 300) says, "*Michimakina*, from *misi-mikkinak*, big turtle. Some pronounce *Michil mikkinak*, whence the *Michelmakina* of the Canadian voyageurs" (Cf. Lacombe, p. 707). Lacombe (p. 707) says, "*Mickinak* (cris) pour: *miskinák*, tortue." Baraga gives for "turtle" in Ojebway "*makinák* or *mikkinák*."

*Mahogany*, borrowed from the English, has, to some extent, replaced the French *Acajou* or rather *Arcajou*, which is the popular word in Canada; the latter form (*arcajou*) is found in the "Relation des Voyages des Dames Religieuses Urselines de Rouen," 1728 (p. 20), where we have "des noix d'*Arcajous*." *Mahagoni* is in Littré as a neologism, the derivation not being given. The dye-wood which is said to have been brought to England by Raleigh, in 1595, is obtained from Honduras and Yucatan, and the word has probably been borrowed from one of the Indian dialects of that region. Skeat gives the word as W. Indian, while Webster says *mahogany* is the "native S. American name." The word is in Dunn.

*Mâleachigan*, a corruption by folk-etymology of *manachigan*, black bass. Cuoq (Lex. Iroq., p. 68) says, "*Manacigan* signifie achigan mal bâti, mal conformé; c'est une espèce de gros achigan que pour cette raison quelques uns nomment le gros bossu." The Algonkins of the Lake of the Two Mountains use the form *manachigan* (see *achigan*). The first syllable of the Indian word has been confused with the French adjective *mâle*, just as if the word meant "male achigan."

*Manitou*, has several meanings:

(1) Spirit, shade. In the sense it is used by M. Louis Fréchette in his poem "La dernière Iroquoise" (Fleurs Boréales, 1881, p. 50):

Ombres de ses sachems, *manitous* de la plage  
Esprits, éveillez-vous.

(2) Good spirit, guardian spirit, génie:

Si vous n'étiez resté sur le bord de la côte  
Si longtemps à rêver de vos bons *manitous*  
Vous sauriez que Ruzard, vous sauriez que Louise  
Sont libres comme hier. (Le May, Les Vengeances.)

Compare Lahontan (II, 40) "Les Sauvages disent que ce sont des *manitous*, c'est à dire des esprits qui aiment les hommes." Comp. also Marmette (François de Bienville, p. 265).

(3) Genius loci. "À la ronde finale, les plus nerveux parlaient de sortir et de

provoquer en combat singulier le *manitou* du Saint Maurice (Sulte, *Mélanges*, p. 357). "Les sauvages invoquent le *manitou* decette roche (A. Buies, *Le Sauenay* 1880, d. 244)."

(4) The god or spirit invoked by the medicine men or conjurers.

L'acceptable matière  
Que l'autmoïn désormais devait porter au cou  
Pour capter les faveurs de son gris *manitou*.

"Car l'importance des jongleurs est en raison de l'importance de leurs *manitous* (Tachés Forestiers et Voyageurs, 192)."

(5) A fetish, a symbol of a familiar spirit. "Dans le sac de voyage le *manitou* tenait le premier rang; le guerrier aurait mieux aimé perdre ses armes que son *manitou* (Ferland, *Cours d'Hist. du Canada* I, 113)."

(6) Evil spirit, demon. "Le *mitsi-manitou* était le grand dieu des sauvages; et le *manitou* leur demon ou génie du mal, divinité inférieure, toujours opposé au dieu bienfaisant (De Gaspé *Les Anc. Canad.*, I, p. 159)."

(7) In the sense of spirit, god, either good or bad.

Litré defines *manitou* as "Nom des divinités de l'Amérique du Nord."

The word is of Algonquin origin, in French Canadian it is, I think, derived from the Indian without the intervention of English. La Hontan (II, 205) has "Esprit, intelligence, être visible *manito*." Baraga gives: Spirit, *manito*; ghost, *manito*. Lacombe, in Cree, has: Esprit, *manito*; and defines *manito* as "divin, surnaturel, esprit divin." He also translates "Génie, divinité du second ordre" by *manitou*.

Mr. Elliott (147-8) says "the French have seized upon it irrespective of its qualifier *kije*," and holds that from the idea of "God" its meaning has been extended to "signify génie in general." The idea (general) of spirit certainly existed before the particular one of "God" introduced by the missionaries; and it is more likely that French Canadian has inherited several of the meanings of the word direct from the Indian, than that it has taken "*kije manitou*" and stript it of its

adjective. Moreover, *manitou*, in the sense of génie, existed in Indian. See, *Rel. des Jésuites* and *Champlain*.

The English and American *manito* or *manitou* comes from the same Algonkin root, though by a different channel. The *manito* in English and American literature is, I think, a descendant of the coast-Algonquin represented by the old New England and Virginian dialectical forms, while the popular *manitou* comes from, or at least has been preserved to us by the influence of, the Ojibway and other Western Algonkin dialects.

A. F. CHAMBERLAIN.

(To be Continued.)

### Queries.

346. What is the legend of the "Pied Piper of Hamelin"? C. R. I.

Hamelin is a small town in Brunswick, Germany. In the year 1284 the city, so runs the tale, was overrun by rats. One day a strange man, fantastically dressed, who gave his name as Bunting, came and offered to exterminate the vermin for five hundred guilders. The people agreed. The man blew upon a pipe, and all the rats in the city followed the piper to the river Weser, where they were drowned. The people withheld the stipulated reward, on the plea that Bunting was a sorcerer. Then he vowed vengeance. On June 26 he reappeared, this time fierce of mien and dressed as a hunter, and blew a different tune on his pipe. Straightway the little children, one hundred and thirty in all, came running after him, and he led them up to the Koppenberg, a hill in the neighborhood, which opened and swallowed them up. According to one account, two only were saved: one was blind, the other dumb, and while the dumb boy pointed out the locality of the tragedy, the blind one related what he had heard and felt. In other accounts, the sole survivor was a lame boy, who had been unable to keep up with the crowd. But ever after he regretted that he had not shared the fate of his companions.



The story of the Pied Piper is one of a cycle of myths which comparative mythologists class together as the Psychopomp or soul-leader myths. Orpheus is the classical prototype.

In popular mythology rats and mice were frequently made representatives of the human soul, and the analogy between the Piper and Orpheus is closer, therefore, than would appear upon the surface. Baring-Gould's essay on the subject in "Curious Myths of the Middle Ages," is an excellent one. See, also, Cox's "Aryan Mythology."

347. Where is this found? "Man dies a thousand deaths in dying one."

EDWARD HARDING.

Mr. Harding has probably a line of Young's in his mind, which is to be found among the opening lines of Night Fourth of the "Night Thoughts":

"Man makes a death, which nature never made;  
Then on the point of his own fancy falls,  
And feels a thousand deaths, in fearing one."

348. In 1803 the yellow fever made great ravages in New York. Can you tell me how many victims succumbed to it?

J. V. H.

From the 29th of July, 1803, to the 9th of October following, during which time the plague raged, there were reported 1639 cases and 606 deaths. A comparison of the ratio of deaths to the number of cases with the same in Florida would be interesting as showing the advancement of medical science in the control of this disease. The yellow fever was formerly called "malignant fever."

349. Who was Gwydion? H. L.

Gwydion, the son of Don, was one of the three tribe herdsman of the island of Britain, having in his charge the twenty-one thousand milch cows of the tribe of Gwynned. He learned the art of enchantment from Math and his most famous feat was performed in connection with his master. This was the creation of Blodeuwedd, which happened in this wise:

Gwydion had a young protégé, Llew Llaw Gyffes, whom he had adopted. Having incurred the anger of Arianrod, she laid a destiny upon the boy that he should never have a wife of the race that then inhabited the earth. But Gwydion and Math "took the blossoms of the oak, and the blossoms of the broom, and the blossoms of the meadow-sweet, and produced from them a maiden, the fairest and most graceful that man ever saw." And they named her Blodeuwedd, and gave her to Llaw in marriage, and Math bestowed rich possessions upon the young couple. Now, Blodeuwedd, in spite of her descent from the flowers, had a wicked heart in her bosom. She fell in love with Gronw Pebyr, the Lord of Penlynn, and they together plotted to rid themselves of her husband. By her blandishments Blodeuwedd won from Llew Llaw Gyffes the secret of his invulnerability, whereupon Gronw flung a dart at him, but so awkwardly that instead of killing him it merely transformed him into an eagle. Tidings of all these matters coming to Gwydion's ears, he speedily restored Llew to his proper shape and changed Blodeuwedd into an owl. And the owl is called Blodeuwedd to this day in the Welsh language. This story is told in the Fourth Book of the Mabinogion.

350. Who was Mélusine, and what was her story?

H. J. R.

Melusina, or Mélusine, was the most famous of the French fairies. She was the daughter of Elénas, King of Albania, and the fairy Pressina. Her mother, taking umbrage at the conduct of the king, withdrew with her infant daughter to the court of her sister, the Queen of the Isle Perdue. Here Melusina was instructed in the rudiments of sorcery; and the first use she made of her new powers was to shut up her father in the interior of a mountain. The mother does not seem to have lost all affection for her husband, and she was so incensed by this unfilial behavior that she sentenced Melusina, as a punishment, to become every Saturday a serpent from the waist down. This punishment was to continue till she met

with a lover who would marry her on condition of never seeing her on Saturday. Then, by a course of magic baths, duly persisted in, she might eventually be relieved from the spell. After many wanderings, Melusina finally met with Raymond of Lusignan, Count of Poitiers, who married her on the prescribed conditions. For a time all went well, Melusina discovering a great talent for the construction of impregnable castles, such as those of Lusignan and La Rochelle, which she presented to her husband. At length, at the instigation of his brother, who persuaded him that Saturday was reserved by the lady for a clandestine intrigue, the Count was induced to conceal himself in his wife's apartment. To his horror he beheld her making use of the magic bath on her serpent's extremity. As soon as Melusina beheld the intruder she vanished with a loud cry of lamentation. It was long believed in France that she appeared on what was called the tower of Melusina to announce the death of any of the race of Lusignan, and after that family became extinct, and the castle had fallen to the crown, it was believed that she came in the same way before the death of a king of France, dressed in mourning and uttering heart-piercing lamentations.

The castle of Lusignan was destroyed in 1574 by the Duke de Montpensier, and Brantôme in his "Eloge" of that Prince speaks of Catherine de Médicis questioning the old women at the fountain about the story of Melusina. The tradition still lingers in the neighborhood, and at the fairs of Poitiers cakes made in the figure of a woman with a serpent's tail are sold under the name of "Mélusines," and a "cri de Mélusine" is a proverbial expression for a loud scream. The "Chronicle of Melusina" was compiled about the end of the fourteenth century by Jean d'Arras, and Stephen, a Dominican of the house of Lusignan, taking it up, threw such a splendor about his heroine that the houses of Luxembourg and Rohan are said to have falsified their genealogies in order to claim descent from her.

451. What was the real name of Landon's Ionè?  
R. S.

Ionè, to whom some of Landon's early love-verses were addressed, was a Miss Jones. The process by which the name was Hellenized is thus poetically explained in some verses of Landon's, which Professor Colvin has rescued from oblivion:

Ionè was the first. Her name is heard  
Among the hills of Cambria, north and south,  
But there of shorter stature, like herself:  
I placed a comely vowel at its close,  
And drove an ugly sibilant away.

352. Whence the name John Bull?  
S. M.

John Bull, a humorous personification of the British people, originated with Arbuthnot. He is represented as a bluff, stout, honest, red-faced, irascible rustic, in leather breeches and top boots, carrying a stout oaken cudgel in his hand and with a bull-dog at his heels.

"That pestilent personage John Bull has assumed so concrete a form in our imaginations, with his top boots and his broad shoulders and vast circumference, and the emblematic bull-dog at his heels, that for most observers he completely hides the Englishman of real life. The ideal John Bull has hidden us from ourselves as well as from our neighbors, and the race which is distinguished above all others for the magnificent wealth of its imaginative literature is daily told—and, what is more, tells itself—that it is a mere lump of prosaic flesh and blood, with scarcely soul enough to keep it from stagnation. If we were sensible we should burn that ridiculous caricature of ourselves along with Guy Fawkes; but meanwhile we can hardly complain if foreigners are deceived by our own misrepresentations."—*Leslie Stephen*.

353. What is the meaning of the French saying "Faute d'un point Martin perdit son âne?"  
A. S. K.

The saying, which may be Englished "through the want of a stop Martin lost



his ass," has a story behind it which was probably invented in the Middle Ages by some whimsical scribe who desired to impress upon his pupils the importance of punctuation. A priest named Martin having been appointed abbot of a religious house called Asello (the Ass) caused this inscription to be placed over the gates:

"Porta patens esto,  
Nulli claudatur honesto."

"Let the gate stand open, to no honest man be shut." The ignorant brother who put up the inscription placed the comma after nulli, and so completely altered the sense, making the verse read: "Gate be thou open to none, be shut against every honest man." The Pope, learning of this uncharitable inscription, took up the matter seriously and deposed the unlucky abbot. His successor was careful to correct the punctuation of the verse, to which the following line was added "Pro solo puncto caruit Martinus Asello," "For a single stop Martin lost Asello." The abbey disappeared, the proverb remained, and the word asello being misunderstood we have the French saying referred to.

354. Whence comes the expression "Himself his worst enemy?" A. G.

Anarcharsis, the Syrian, being asked what animal he esteemed most hostile to man, replied that he thought every man his own worst enemy. Anarcharsis, a brother of King Saulius of Thrace, was a wise and learned prince, who came to Athens while Solon was framing his laws, and acquired such repute for sagacity that he is sometimes enumerated among the seven sages of Greece. He it was who being asked why he had no children replied that he loved children too much, and who being reviled as a barbarian said "By race, perhaps, but not by breeding."

355. Will you kindly inform me of the correct pronunciation of the name of the authoress of "The Quick or the Dead?" that is, does her maiden surname agree in sound with the second syllable of be-reaves or of derives. W. F. H.

Amaylee Reeves comes as near to a phonetic spelling as seems possible.

356. Why are Chinese called Celestials?

The title "Celestial Empire" is frequently given to China. It is derived from the Chinese words Tien Chau, *i. e.*, Heavenly Dynasty, meaning the kingdom which the dynasty appointed by heaven rules over. The term Celestials is a nickname of foreign manufacture, and S. Wells Williams in "The Middle Kingdom," informs us that "the language could with difficulty be made to express such a patronymic."

357. Whence the phrase "to put a spoke in his wheel?" S. COOPER.

The phrase seems to be in danger of losing its original signification, which was "to thwart," "to obstruct," and is now sometimes used in the sense of "to assist." When solid wheels were used the driver was provided with a pin or spoke, which he thrust into one of the three holes made to receive it, to skid the cart when it went down hill. Tram wagons used in collieries and carts used by railway navvies still have their wheels "spoked," in order to skid them. In a memorial of "God's Last Twenty-nine Years Wonders in England for its Preservation and Deliverance from Popery and Slavery," published in 1689, the author, speaking of the zeal exerted by the Parliament of James II. against arbitrary government, tells us that "two very good acts had lately been procured for the benefit of the subject;" one "for disbanding the army," the other "a bill of habeas corpus, whereby the Government could not any longer detain men in prison at their pleasure as formerly; both which bills were such spokes in their chariot wheels that made them drive much heavier."

358. What is the etymology of the word "lampoon?" WALTER WILLIAMS.

A lampoon is a piece of malignant abuse in writing (and usually in verse) of some particular person or persons, dictated by private spite and designed to wound the feelings of the party attacked. Its original signification was a drinking song, the

old French form of the word being *lampon* from *lampons*, let us drink. The verb was *lamper*, to guzzle, to drink greedily. As Drinking songs often contain personal spite and slander and hence the meaning of the word was extended.

359. What is the origin of the word "cuspidor?"

It has been suggested that the word was invented by the manufacturers of a new style of spittoon who are credited with a classic wit. The Latin verb *cuspidō* means to sharpen, to point, and seems to give no clue to cuspidor. But there is a noun *cuspis* from the same root, which means a sharp-pointed weapon, a lance, a spit—and here we find the punning origin of the word. Thus *cuspis*, a spit, *cuspidō*, the thing which points the spit. This seems rather far-fetched, the more so that there is a Portuguese verb *cuspis*, to spit, and the nouns from the same root are *cuspo*, spittle, *cuspedor*, a spitter, a spitting man, and *cuspedeira*, spitting box. The Spanish equivalent is *escupedor*, a spitting man.

360. Can you supply me with the origin of the expression, "better half?" I learn that the phrase originated with Dryden, and that he applied it to a man, but I cannot verify the statement.

G. A. GORDON.

The expression was used before Dryden's time. Sir Philip Sidney, in the third book of the *Arcadia*, puts it in the mouth of Argalus towards his wife, Parthenia: "My dear, my better half! I find I now must leave thee." We do not know of any earlier use of the phrase.

361. Will you please tell me the different uses of *shall* and *will*?

JOHN McDOWELL.

In the first person *shall* expresses a simple future, but in the second and third persons it often expresses a command or threat, a notion of authority, or compulsion. The force of the verb depends upon the context, or upon the speaker's tone,

and can hardly be defined. *Will* generally expresses a determined purpose with the first person, and simply future time with the second and third persons. Choate, in his "Elements of English Speech," says that this peculiar usage results "from the difference of signification which the words *wollen* and *sollen*, the originals of *will* and *shall*, have in the German. The former is familiar to us as a verb, to will, and as a noun, *will*. It is easily recognized in the Latin *volo*, the Greek *boulomai*, and the French *vouloir*, and its meaning varies little in these several forms. With us it is employed mainly as an auxiliary, and its effect is to base the action of the infinitive dependent upon it upon the volition of the person who is made the subject of this as the leading verb. In the sentence, *I will come* to-morrow, the coming is expressed as resulting from my volition; while in this, *You will come*, it is equally dependent upon yours. Its companion *shall* is not so easily traced to any other original than the German *sollen*. This expresses a moral obligation or duty. Such obligation requires that the agent's volition be subject to personal authority—to the volition of an intelligent and rightful sovereign, master or guide. The blind forces of nature often reduce us to the necessity of acting, but they never, of themselves, impose upon us the obligation. The use of *shall*, therefore, as an auxiliary, shows us that the action expressed by the infinitive after it is made to depend upon the obedience of the subject, that obedience being due to the authority of another in some way his superior; that is, the action rests upon the volition of some one other than the agent who performs the action. If I say, *I shall come* to-morrow, I leave the person addressed at liberty to interpose any objection he may see fit; for, as I do not make the action rest upon my volition, it will very naturally be referred to the one who may be supposed to have the next lower degree of interest in it, and this will be the one to whom I speak, unless it be directly stated that *I shall come* at the instance of some third person. So, too, if I say, *You shall come*, I repre-



sent the action as depending upon the volition of another than yourself; and, as I may be supposed to know my own will much better than the will of anybody else, it will easily appear how strongly it is implied that *your* coming is based upon *my* volition, and we shall readily discover how it is that this form is so often and so forcibly employed in giving a commandment, as, 'Thou *shalt not* kill.' Again, when used in the third person, as, *He shall come*, the action is, in the same way and for the same reason as before, assigned to the volition of the speaker, and thus it comes very often to be used in the uttering of threats."

### Referred to Correspondents.

362. Was not John R. Thompson the author of the English version of the German song whose first verse is,

"Where shall now the wanderer jaded,  
Weary of this life, recline?  
In the East, by palm-trees shaded?  
Under lindens on the Rhine?"

Can you give me the remaining verses of this translation? A. C. G.

363. Can you give me the name of the author of the following:

"For every evil under the sun  
There is a remedy, or there's none.  
If there's a remedy, try to find it.  
If there's none, why, never mind it."

E. H. McJ.

### Communications.

NAMES OF THE STATES (Vol. I, pp. 247-298).—In a number of the *Chicago Post* of about twenty-five years back I came across the following curious account of how the name of the State of Illinois originated:

"A party of Frenchmen set out upon an exploring expedition down the river which they afterward named, providing themselves with bark canoes, and relying chiefly for their subsistence upon the game. They found at the confluence of

this river with the Mississippi an island thickly wooded with black walnut. It was at a season of the year when the nuts were ripe, and this party of explorers, encamping upon the island, greatly enjoyed the luxury of this fruit. From this circumstance they called the island "the island of nuts," or, in French, '*isle aux noix*,' which name was given to the river which they explored, and thence to the Territory and State. This explanation of the word 'Illinois' fully accords with the orthography of the word, which has certainly a French termination, and the rapid pronunciation of the French '*isle aux noix*' would naturally lead to the Anglicizing of the term into its present shape, Illinois." R. S. T.

[No names or dates are given in the above account,—which is a pity, as they would probably be as fanciful as the given origin of Illinois. It is undoubted that the French applied this name to an Algonquin tribe (the Illini) whom they met as they struck southward from Wisconsin. The tribe dwelt chiefly on the banks of a river to which the French gave the same name, and the adjacent country was known as "Pays des Illinois," and so came the name of the State.]

CHARIVARI (Vol. I, pp. 8, 263, 268, 296, 297).—This custom prevails to a certain extent in the province of Ontario, and its character is much the same as your correspondents have noted. The nuptials of Age with Youth are usually the occasions when a "Charivari" is held, although the hasty marriage of widows also calls it forth. Sometimes, however, it is made use of to disturb an individual who has made himself or herself obnoxious to the rougher section of the community. It is not, however, the lower classes alone who amuse themselves or vent their feelings in this way, but instances are on record where persons of otherwise unimpeachable respectability have taken part in a "Charivari." Generally all ends in noise, but sometimes (as occurred only a few years ago) the aggrieved and tormented individual has recourse to fire-arms or other dangerous weapons. In the prov-

ince of Ontario the "Charivari" is largely confined to districts having a sprinkling of French Canadians in the population. In the town of Peterborough several instances came under my notice. The city of Ottawa has also furnished many Charivaris. The popular pronunciation of the word in Ontario is "Shivaree." The custom is most likely of French origin, although similar methods of displaying popular dissent are wide-spread and of great antiquity (see Chambers's Encyc. under "Charivari"). The word "*charivari*" is thus defined by Davies (Suppl. Engl. Glossary): "rough music; disturbance; riot: a French word, but almost naturalized amongst us." See Scheler for the origin of the French word *charivari*.

A. F. CHAMBERLAIN.

HOOP-LA.—This word is in Bartlett (Dictionary of Americanisms, 1877), and is defined as "a stage-driver's ejaculation to his horses, California." It seems now to be used as an exclamation indicating jollification. Bartlett gives a quotation in "pigeon English" where the word is used, and some have concluded that it is of Chinese origin. A writer in the "American Journal of Philology" (Vol. V, p. 123) quotes the following from "Le Prisonnier de Rennes," a Breton "ronde," which seems to throw some doubt upon this conclusion:

"Dans la ville de Rennes,  
Houpp'la la la houpp'la,  
Il y a-t,-un prisonnier."

A. F. CHAMBERLAIN.

PRIZE QUESTIONS.—In directions to competitors on prize questions in your issue for October 6 you say, "Sign every answer with your pseudonym," and it occurred to me that, if the answers are to be separated for the purpose of examination, it might be necessary that each should be on a separate sheet. Is that so? Or can there be two or more on the same page?

H. A. T.

[You may use your own discretion in this matter. If there is any preference, it is for the separate sheets.]

SALT.—The old tradition regarding the spilling of salt at the table is still current in this city. A person recently told me that she always threw three spoonfuls over her shoulder when such an accident occurred, in order to prevent quarreling with her best friend. In the neighboring county of Oswego a young woman was recently seen to throw salt into the fire on a similar occasion and for a like purpose. A family the other day moved out of a rented house, leaving a very small bag of salt hanging up in the kitchen. Upon inquiry, it was learned that so long as the salt remained undisturbed in the bag the family could remain in the house.

R. A. OAKES.

TELLING THE BEES.—In Lewis county, N. Y., within twenty years, a farmer's wife died, and the husband immediately informed the bees of the event in order that they would not also die. Hamerton, in "Round my House," mentions a like practice among the French peasants. See also Brand's Popular Antiquities.

R. A. OAKES.

CHARIVARI (Vol. 1, pp. 8, 263, 288, 297).—Forty years ago these concerts were quite common in parts of Jefferson and Lewis counties, N. Y. When a boy, some forty years ago, I visited a man whose breast was full of shot, his salute having been returned from the mouth of a musket. In this case a disreputable woman figured. About 1852, in the town of Rutland, near this city, a clergyman received such a serenade. He had married for the third wife a woman about whom the neighbors had gossiped. These concerts always went by the name of "horning." I think the custom has become obsolete in this section.

R. A. OAKES.

WORMWOOD.—In Norton, Mass., I was one day walking with an old man, and we came to a clump of wormwood. He told me that when his mother died it was strewn over the bed on which her body was placed. He could not tell the reason. Afterward in an English work on Plant Folk-Lore I found it was a symbol of immortality.

R. A. OAKES.



OUR ONE THOUSAND DOLLAR PRIZE  
QUESTIONS.

This series of questions was commenced in our number for May 5th, and was concluded in our number for October 13th, 1888. The total number of questions was 150. Back numbers containing these questions are always on hand.

Competitors may send in their answers at any time before January 1st, when the competition will come to a close. The award of prizes will be made in our number for January 19th, 1889, when

ONE THOUSAND DOLLARS

will be distributed as follows:

For the best, fullest and completest answers, . . . .	\$500.00
For the second-best, . . . .	250.00
For the third-best, . . . .	125.00
For the fourth-best, . . . .	75.00
For the fifth-best, . . . .	50.00

Competitors will observe the following rules:

1. Write your answers on uniform sheets of paper, either letter, note or foolscap size as preferred.
2. Choose a pseudonymn, and sign *every answer* with your pseudonymn.
3. Send your real name in a sealed envelope, and endorse the pseudonymn on the back of the envelope.
4. In case you wish to have the manuscript of your answers, if unsuccessful, returned to you, state the fact on the first page of your manuscript. Enclose postage if the package is to be returned by mail.
5. Send in your answers on or before January 1st, 1889.

SPECIAL PRIZE QUESTION.

THE AMERICAN NOTES AND QUERIES offers a prize of FIFTY DOLLARS to any reader or subscriber who will come nearest to a successful answer of the following questions:

1. Will Mr. Cleveland or Mr. Harrison carry New York State in the coming campaign?

2. And by what plurality?

The prize is offered for answers to *both questions*. Of course the competitors who guess what proves to be the wrong candidate for the first question will be ruled out of the competition altogether. The prize will be awarded to the competitor who guesses the right candidate and *comes nearest to his plurality*.

In the event of a tie the money will be divided among the successful guessers. But this contingency, improbable in itself, may be rendered practicably impossible if competitors will make their guesses in odd numbers instead of round numbers, that is, instead of 4000 or 5000, (for example) 4001 or 5101, etc, etc.

Answers to this question must be sent in on or before November 1, 1888.



## American Notes and Queries.

### Recent Press Notices.

#### *Evening Transcript, Boston.*

AMERICAN NOTES AND QUERIES.—This valuable weekly publication we are glad to know is far past the experimental stage. Its establishment was a happy thought, and we see no reason why it should not, under the present judicious management, attain the permanence and popularity of its famous London name-sake. Its scope is comprehensive, and covers every conceivable field in which the human mind may feel an interest, the purpose being to gather information of a curious character upon all sorts of subjects, to discuss and settle disputed points in literature, art, science, and history, to investigate the origin of popular customs, traditions, and sayings, to collect and examine the stories of remarkable occurrences, and to offer an opportunity for discussion upon these subjects.

#### *The Independent, New York.*

AMERICAN NOTES AND QUERIES continues all that such a useful and amusing little periodical should be, "only more so," as children say. The editors are evidently likely to make a perfect success of the paper; a glance at it commends it, right and left.

#### *Hartford Times.*

AMERICAN NOTES AND QUERIES is filled with just those dainty, appetizing article and replies to questions that people of literary taste like to revel in.

#### *Brooklyn Eagle.*

AMERICAN NOTES AND QUERIES is a neat weekly publication issued in Philadelphia, designed to fill a place similar to that occupied by the *London Notes and Queries* in England. The difference between the two publications consists in this, that the American publication seeks to furnish answers to questions without waiting for volunteer correspondents to do so. It possesses other features which are commendable. We think there is a field for a journal of this kind, and earnestly hope it may have deserved success.

#### *Washington Post.*

One of the most welcome arrivals at the sanctum is AMERICAN NOTES AND QUERIES, a weekly

visitor (the child of the enterprising Walsh Brothers, of Philadelphia), which always brings entertainment, information and good cheer. Although the little publication is only five months old, it has already disseminated a wealth of valuable information, quite disproportionate to its age.

#### *Washington Critic.*

AMERICAN NOTES AND QUERIES grows better and more entertaining week by week, presenting evidences of prosperity withal, such as a literary venture of this clever and original character most assuredly deserves.

#### *Nashville American.*

The interesting weekly magazine AMERICAN NOTES AND QUERIES is growing in favor and value with each succeeding number.

#### *Williamsport Gazette.*

That excellent publication AMERICAN NOTES AND QUERIES continues to grow in interest and value from week to week. Everything, almost, in literature, science and art, receives attention in its columns, and it will make a volume at the end of the year worth its weight in gold to the student of history.

#### *Troy Telegram.*

AMERICAN NOTES AND QUERIES should now be firmly established, for by all odds it is the best thing of its kind that has yet appeared on this side of the Atlantic. It is bright, fresh, interesting, and learned, and every number contains a lot of curious information that no person who would be well informed should not be familiar with.

#### *Toledo Blade.*

Few new enterprises deserve more encouragement than the little magazine, AMERICAN NOTES AND QUERIES. Queries of all kinds upon matters of literary and historical interest are invited and answered, making up pages full of interest. Mooted questions may also be discussed, and in that way it cannot fail, if the object continue to be well carried out, to be exceedingly valuable.

#### *Book Chat, New York.*

AMERICAN NOTES AND QUERIES grows more interesting with each number, and is in every regard equal, if not superior, to its great English namesake.











